



THE MUSICAL QUARTERLY

STRICTLY HEREDITARY

By OWEN WISTER

AMONG my music, and upon shelves above a row of Victor records that span the space between Palestrina and Sibelius, stand many dusty volumes. These were often opened long ago to be played and sung from. They have enclosed nothing save oblivion these many years. There is *Elena da Feltre*, piano and vocal score. Did you ever hear of it? It was an *opera seria*, composed by Mercadante especially for the début of Adolphe Nourrit in Naples. Look up Nourrit in your Grove. To the right of this, a foot or so away, is *Mathilde di Shabran*; and between are *La Donna del Lago*, *La Bayadère*, *Masaniello*, with others upon which the dust of silence has settled, and some that still defy the dust, like *Il Barbiere di Siviglia*. To the left are volumes of forgotten songs, once admired by the musically minded of the 1840's; "The Bell at Sea," by Mrs. Hemans, the music by her sister; several by "T. Moore, Esquire"; and some by "Mrs. Sartoris, (late Miss Adelaide Kemble)." This lady made her first operatic appearance at La Fenice, Venice, in Bellini's *Norma*. She sang all over the European continent, and then in London, operas by Mozart, Bellini, Rossini, and Cimarosa. In 1848, at the age of thirty-two, she married and left the stage. You will find her in Grove. She was my great-aunt.

So much for that shelf. Below it stand five volumes of quatuors, arranged for "flûte, violon, alto, et basse"; overtures and selections from *La Gazza Ladra*, *Mosè in Egitto*, *Der Freischütz*, *La Dame Blanche*, and more whose melodies are today unheard. These volumes are

marked "Pierce Butler." He played the flute part; the musicians met at his house. He was a Southern rice-planter. He married Adelaide Kemble's sister, Fanny. He fell in love with her while she was acting Shakespeare in this country. The better to court her, he joined the orchestras of the theatres where she played, and so followed her about. These two were my grandparents.

On yet another shelf, among other volumes of pianoforte duets, is one containing Mendelssohn's Overture to *Die schöne Melusine*. From these same pages in that volume I have played that Overture with my grandmother, my mother, my wife, and my daughter: four generations; with my grandmother, Fanny Kemble, when she was in her 60's, I in my 'teens; with my daughter, when she was in her 'teens and I in my 50's.

About the time when Lincoln was assassinated, I began to stand by the piano and listen to my mother playing Mozart, Beethoven, Chopin, and Schubert's songs arranged by Liszt. About the time I was eight, and being taught to read and sing music, I was fascinated by the tunes my father whistled in his dressing-room before breakfast. He had carried them away from our Academy of Music, where Tosti was singing *La Belle Hélène*. I drew five crooked lines and tried to note down those facetious and haunting melodies.

In Munich, in July 1870, when I was ten, my grandmother, mother, and father went to the opera, and talked about it next morning. What incomprehensible stuff! Not a note of real music in it! Yes, one pretty thing right at the beginning. But you couldn't remember how it went. They saw another opera. Same thing next morning. Horrible. Women howling like wild animals. Not a phrase you could bring away. Oh yes, one. As they walked back to the hotel, my father had suddenly captured it, and hopped along the street on one leg, shouting it over and over. I guess now what it must have been.

Liszt had been at the performance. He recognized his old friend, my grandmother, and came over and spoke to the party. Next day he called. A marvelous person. I sat in the corner and watched him. Never had I seen any one like that. They spoke French.

"Now, Liszt," said Fanny Kemble, "speak the truth to me. Is there anything in that music?"

"*Madame, c'est un grand ouvrage. Madame, je vous le répète, c'est un très grand ouvrage.*" That is all he would say.

They thought (quite wrongly) when he had gone that the wily Liszt had eluded committing himself, and that his sweeping generaliza-

tion saved expressing a more definite opinion. In due time they came to understand better. To what operas had they been accustomed all their lives? *Lucia*, *Sonnambula*, *Semiramide*, and so forth. From these they had plunged straight into *Das Rheingold* and *Die Walküre*, being then performed for the first time. They couldn't swim in those waters. How was Liszt, during a single afternoon call, to teach them how? So he didn't try.

Presently I was being taught the piano at Hofwyl school, near Berne—Clementi's *Gradus ad Parnassum*, Anton Diabelli's duets; and the report to my parents was marked "*sehr gut*": it was not so in anything else. More piano followed in England—poor teaching—and then in Rome. Home in 1873; five years at St. Paul's School, where I began to compose an opera, words by Fanny Kemble; four years under J. K. Paine at Harvard, with highest honors in music, and Paine convinced I must be a composer, which was my only ambition. But my father exacted some European verdict before he would consent.

Between Acts 1 and 2 of *Parsifal* at Bayreuth, July, 1882, Liszt was walking about; and in my pocket was a letter for him from my grandmother. I stepped up, bowed, begged his pardon, and handed him the letter. He read it, and exclaimed in French:

"But you must come to see me tomorrow!"

"Where do you wish me to come, *maître*?"

"*Mais chez Wagner, naturellement!*"

I was shown in "*chez Wagner*." Wahnfried was quiet. There had been a wedding that day; and I assume that the family were taking repose. Liszt entered the room and began to ask me what music I admired. I told him that I had recently listened to his "Dante" Symphony, played by Theodore Thomas. A most happy answer, and true. Well, let us see. Did I like Rossini? I shook my head; and went on shaking it at several great names. Well, well! And Liszt smiled at my callow cock-sureness. But never from the first was he formidable, which he most certainly could be, as I was aware.

"I have known your Schubert arrangements all my life," I said.

This he brushed aside with a murmur and gesture of impatience.

"But master," I pleaded, "it is to you I owe my love of Schubert."

He wouldn't have it, and gave his little muffled cough. "And Chopin? How do you like him?"

"I like some others better."

He paused; then, as if more to himself than to me, "It is the only enthusiasm of my youth which remains."

There he sat, with his splendid hair sweeping back from his splendid brow, and down to his abbé's collar. In my life I have seen a number of personages, but none that suggested such a volcano within.

"Your grandmother tells me you compose. Play me something."

In my senior year I had written words and music for the beguiling of Merlin by Vivien in the forest. I walked to the piano and sat down, and he sat a little way off. Why I was not petrified with nervousness, I don't know. To be playing my own music to Liszt in Wagner's house! It began so:



After a few bars of recitative from Merlin, at a chord he had not expected, Liszt muttered an approving *Hm!* and I felt his attention more alert. Toward the end, where I repeated Vivien's treacherous incantation with an unchanged accompaniment, Liszt rose suddenly, stood behind me, reached his tremendous hands over my shoulders down to the keys, and played his own accompaniment for a few bars.

"You should do something like that," he said; and sat down again. But he spoke out once more at the two closing measures—



"Why do you do that?"

"Because the story ends badly." And I started to tell it, when he cut me off with another gesture, and a murmur that he was acquainted with the tale; and to Fanny Kemble he wrote that her grandson had "*un talent prononcé*" for music.

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My studies proceeded in Paris under Ernest Guiraud, professor at the Conservatoire, composer of some graceful operas; a charming, friendly man. In his room in the *rue Pigalle*, where I came with my canons

and fugues, was a bust of Offenbach; and I expressed astonishment at that. It was a gift, a testimonial of gratitude from Offenbach's widow. And Guiraud told me the story.

During the early rehearsals of *Les Contes d'Hoffmann*, at the Opéra Comique, Offenbach had grown too ill to leave his house. When it came to rehearsal with orchestra, very shortly some of the players began to laugh at the faulty instrumentation. Carvalho had the parts whipped from the desks, made some remark about "mistakes in careless copying," and rehearsals stopped. In despair Carvalho (Offenbach was dying or dead) and Madame Offenbach sought Guiraud. Carvalho was the manager at that time. Would Guiraud help them out? The opera was set for performance. Guiraud (a bye-word for good nature in his day) took the score and re-wrote it. When he reached the Venice act, it didn't exist! Not enough was there to make an act. One outstanding number was essential. He ransacked Offenbach's forgotten scores, and in one written for Vienna, *Die Rheinnixen*, he found the key-stone melody needed—the famous barcarolle; so the Venice act was patched up. In gratitude, the bust was offered him by the widow.

"Well, Offenbach was a genius," I said.

"Not a genius. *Avec ses dispositions*, he might have become one, had he been willing to work and master his Art."

Guiraud told me much about Bizet, his intimate friend. One day, with *Carmen* in rehearsal, Bizet had rushed to the *rue Pigalle*.

"What do you suppose? Galli-Marié demands an entrance song. She won't play if she hasn't one. What am I to do? I'm empty! Empty!" And Bizet sat at Guiraud's piano and beat the keys.

Some more ransacking was done; a popular Spanish folk-song was unearthed; and based upon that, we have the *habanera*, "*L'amour est enfant de Bohême*." You'll recall that at Carmen's entrance, the chorus of men surrounds her, singing, "We throng in your path, when are you going to love us?" And she answers, "Perhaps never; perhaps tomorrow; but certainly not today." And then she sings the *habanera*; immediately after which, the men repeat in a higher key, "we throng in your path." Do you perceive how the interpolation was managed? Originally, the chorus sang their "when are you going to love us" only once, then Carmen spies Don José, and straightway comes the fatal theme against the violins' tremolo, and the throwing of the flower.

When Bizet came to die, he requested that, should grand opera houses demand his *Carmen*—which contained some spoken dialogue—his friend Guiraud should write the recitatives for the dialogue.

Often Ernest Guiraud would exclaim, in talking of Bizet:
"Ah, il était si bon garçon!"



The summer of 1883 suspended my musical instruction. To Bayreuth I went again. Wagner was dead, Liszt not there; and while I was looking at Wahnfried, a little boy in black passed in the garden: Siegfried, aged 13.

I made a pilgrimage to Weimar for the sake of seeing Liszt again, and there I knocked at his door. My message, which the servant took to him, brought him down in some few minutes holding a note for me—he had thought I had gone to my hotel. Would I come next day to his class? And with a happy "Yes, indeed," I departed.

Teutonic maidens were gathered in the room; hair in plaits down the backs of some, worship in the eyes of all; with these, two young males, one from my native land, one a German. A benevolent lustre from Liszt radiated over all. He bade me be at home; and while the piano went on, I looked at various scores scattered about. There was *St. Elizabeth*. And the "Scandinavian" Symphony by Frederic Cowen.

"*Cela, c'est bien,*" said Liszt, looking over my shoulder as he passed.

The piano jingled with uninspired mediocrity, while the pupils with the hair down their backs took their turns, and Liszt paid them not the slightest attention. (You must remember that he charged nothing for his instruction.)

Thinking of Wagner, I said to him, "*Ah, quel génie que nous avons perdu!*"

Liszt paused a moment, gave his little cough, and said then, rather coldly: "*Ses ouvrages vivront.*"

At that time, I feared it was a snub for my speaking to him about his loss. Today, facts later revealed cast another light upon those words.

Two *Fräuleins* sat at the piano, and started a waltz by Tausig. I could have played treble or bass rather better than they did.

"Pruitt Tutt!" said Liszt, and he danced a couple of slides and turns: "*das ist ganz wienerisch!*" He ran his arm round a neighboring *Mädchen*, she said swooningly, "*Ach, Meister!*" and away they waltzed together into the next room, and back as the waltz ended.

The young male American played next, and Liszt attended to him. But when the young German began, Liszt was all close, concentrated

attention; stopping, suggesting, now and then playing a few measures to illustrate what he wished. Here was, then, the key to it: pupils of no talent might come and go, and welcome: when a real talent turned up, it was he who received the care, the inspiration. When he finished, Liszt sat down and played one of his "Consolations."

Then they dispersed. I was bidden to remain for supper and whist. Liszt made me his partner. It was Russian whist (if I remember the name) but something of which I was totally ignorant. A kind English lady sat by me, and told me what to play. About nine-thirty, Liszt said:

"Ich empfehle mich," and we left him.

At my hotel, the two male pupils were playing, and drinking wine at a great rate. I was with them till—I don't know when. The German played me the Sonata in B minor by Liszt, dedicated to Schumann. He pronounced the Andante the greatest in all pianoforte sonatas.

I had a terrible head next morning, but luckily my train was not an early one. On the platform stood Liszt seeing some friend off. I kept my distance, venturing only to touch my hat. But he spoke to me.

"I am growing old. I shall not be here very much longer. Whenever you find yourself where I am, come to me without ceremony."

The train came. I got in, and leaned out to see the last of him. He stood alone on the platform; in black; somehow solitary; his hair flowing from his hat to his collar. Solitary indeed! The last of a great company. None like him any longer in the world. Creatures of his kind are of four dimensions.

In Paris, I resumed and finished my studies with Guiraud. The paternal word had gone forth. The European verdict had been given by Liszt and Guiraud: I could be a composer. But Henry L. Higginson had told my father he would like me to try my fortunes as a stock-broker. I must come home. On my last night in Paris, I had Guiraud to dine. After dinner, he drove round and round the streets with me in a pouring rain, repeating:

"N'abandonnez pas la musique! Oh, n'abandonnez pas la musique!"

Business in Boston had slumped; Mr. Higginson had no place for me; but if I waited, there would be one; so I sat thirteen months in the Union Safe Deposit Vaults, 40, State Street, computing interest at $2\frac{1}{2}$ per cent. on daily balances.

In spite of which, I have known years of enjoyment composing music for my own amusement.

A NOTE ON ARNOLD SCHOENBERG

By DAVID JOSEPH BACH

YOUNG Schoenberg descended from Brahms. The relationship, however, was not one of blood, or spirit, or personal contact. It was a musical kinship, natural enough, which showed in Schoenberg's earliest compositions. But when fate endows a composer with genius, it lays upon him the burden of leading his art onward, of venturing into realms unexplored by his forerunners. Only by overcoming the past can he overcome the present, as his first advance in a conquest of the future.

It has been Arnold Schoenberg's mission to carry music beyond Brahms—and beyond Wagner as well. For Schoenberg is not merely a composer of symphonic music; he is a dramatic composer also. In fact, his activities exceed the limits of even these two types. He is an example of the arch-musician who lays foundations for new structures in all departments of his art. In the field of "absolute" music, he is the only man who has wrought significantly for many years—in fact, since Brahms.

The descent from Brahms can be traced in Schoenberg's scores as well as in the course of his development. The young composer began with piano pieces and songs, none of which have been published. (A large number were on exhibition during the Vienna Music and Theatre Festival, in 1924.) These works were obviously influenced by Brahms, but they clearly reveal the later Schoenberg also, and—in their rich rhythmic variety—even the latest. The face of a man may change. Yet, once we have learned to know him, once he has taken possession of us, we recognize the features in his earliest portraits to be, after all, the same as those in his latest.

The first song Schoenberg ever wrote, a piece dating from 1893, was composed for a specific occasion. The manuscript is in my possession, together with the manuscripts of many other early Schoenberg compositions. We were spending the summer together in a little place near Vienna, where a charity concert was being arranged. This earliest song, composed to the words of a former class-mate, formed part of the program.

A year later, Schoenberg wrote his first String Quartet (in C) or, rather, its initial movement. His friends were tireless in urging its completion and seeking its performance. Finally, four young musicians, led by that excellent violinist, Oskar Adler, were given the opportunity of playing it before a very severe critic, Josef Labor, an organist of deserved renown. Labor belonged to the Friends of Brahms, a group organized within the *Tonkünstlerverein*, and stood close to the master himself. The performance took place in the music school of a former pupil of Labor's, named Storch, who, like his teacher, was blind. Schoenberg, though already in his twenties, could play neither the piano nor, with fluency, any other instrument, and in his writing was practically self-taught. Yet, when the players had finished, Labor said very quietly, "You must become a musician." And Schoenberg's decision was made.

Although music was in his veins, Schoenberg had been no more than a dilettante. He had been working as an underpaid clerk in a tenth-rate private bank. While in this position he had received decisive personal encouragement not only from Labor, the follower of Brahms, but from that excellent and amiable musician, Richard Heuberger, who had gained Schoenberg's confidence by his fearless defense of Wagner, Wolf, and Bruckner. Like Labor, Heuberger strongly advised Schoenberg to devote himself to music. And he urged him to write small piano-duets, with Schubert as his example. This advice proved useful in a number of ways, and many unpublished specimens of such duets are extant.

One day, at the bank, Schoenberg entered the name of Beethoven in the principal ledger instead of the name of a client. I shall never forget his walking into our room shortly afterwards, with the announcement, "I am so happy because I have lost my job." We all sat in silent horror. But he continued quite unaffectedly, "The firm is insolvent anyhow, and no one will ever drag me into another office."

In the midst of the extreme poverty that followed, Schoenberg received his first real musical instruction. This was given him by Alexander von Zemlinsky, a man his senior by only a few years. Zemlinsky was a follower of Brahms at the time. And certainly Schoenberg worshipped the master himself, as did all his friends—who were called "Brahmins," and revelled in the name. Thus, before his studies with Zemlinsky, Schoenberg had already felt an attraction for Brahms—an attraction based upon personal sympathy and essential congeniality. What Zemlinsky was able to add was a firmer grasp of the Brahms tradi-

tion. But this was by no means his only contribution. He also eased for Schoenberg the transition to modern music.



What is "modern" music? It should not be defined as merely "contemporary": many kinds of music are that. Of these, none may at first seem particularly outstanding, and all may appear interrelated. But eventually one kind will rise conspicuously above the rest. To ascribe this to strength of personality, to the importance of the artist behind the music, is correct so far as it goes. But it singles out no characteristic feature by which modern music may be distinguished from that which is merely contemporary. Every kind of music—old or new—is represented by strong and weak compositions. The weak vanish; the strong remain. Yet, surely, no one would apply the term "modern" to the great classical music that has lived for a century or more, simply because it has survived.

Still, we do at times resort to the past of our art in defending the "modernistic" phase of its present. We like to adduce as evidence that certain old masters—Gluck or Bach, for example—are in some of their works quite modern; that, indeed, they regarded their compositions as definitely modern music. But our citing this evidence can only mean that even modern and ultra-modern music have their points of contact with the past, and must have them. If we choose, we may also—while referring to the older, now recognized music—allude to its fortunes when new, and, drawing parallels, claim that modern music, unpopular and misunderstood, may eventually cry out against our time and our contemporaries. But none of this explains what modern music is. That is "modern" which gives to art a fresh impetus, an intermediary form that has not arrived at full fruition but is still in the process of development. The form of an individual work, of course, may in itself be complete and perfect, according to the laws of the art to which it belongs; but the goal the work strives to attain is not yet reached, the meaning enfolded by the form is still in the stage of evolution—a meaning that expresses the spirit of the time to which the work belongs. In short, modern music may be distinguished from its "unidentical" twin—music which, for lack of a better name, we shall call "contemporary"—in some such way as this: *contemporary* music is a portrait of the present as seen through the lens of the past and as painted in oils whose qualities have already been thoroughly tested; *modern* music is a prophecy—an art still suffering from growing-pains, destined to attain its full

stature at some future day, when it will yet be recognized as springing from our own.

When we realize that Schoenberg has recently celebrated his sixtieth birthday, it is borne in upon us how wide is the gap that divides "modern" art from "contemporary." While his music has doubtless expressed his time, it has reached out beyond that time into what was and, indeed, still is the future. Many men of his own generation, and earlier, have written music that seemed to express their periods, or even some particular moment, more aptly, more forcefully. Yet, much of this music has vanished together with the hour of its conception. However up-to-date it may have seemed, the music was not truly modern. It is not sufficient for modern art to pass as such in its own day; it must outlive the present and keep growing into the future.

All great music has at one time been modern. And its greatness becomes increasingly evident the farther it advances from its own period to a newer one.



In Schoenberg's twenties, Brahms, almost more than Wagner, was the idol of Vienna's youth. The newer generation did, indeed, take part in the controversies still fitfully waged over the dead master of Bayreuth: the honesty of their artistic feelings forced them to yield him, at the very least, the special homage of occasional debate. But, in their quest for the true essence of music, they refused to take the roundabout route of the opera. Arguments were more vehement, forty years ago, over Hugo Wolf—and even Bruckner—than over Wagner. Schoenberg and his circle, sharing the general tendency, were drawn towards "absolute" music—but not to such an extent that they could not burn offerings before the Wagnerian shrine as well as before the Brahmsian.

However vital the formal element may actually be in a piece of descriptive music, it stands out more prominently, on first acquaintance, in compositions of the "absolute" type. The laws governing this element seem at times an anxiously guarded mystery, to be approached only by the initiated. Thus, the formalism of Brahms (not in a derogatory sense, but merely in the strict one) made his compositions appear to be aristocratic, patrician works, which only intellectuals could comprehend. And, for a while, an understanding of them was really limited to such people. But Brahms would not have been the great musician he was, if his message had remained restricted to a small class for any length of time. Despite his modest origins, which verged on the *Lumpen-*

proletariat ("proletariat in rags"), he conquered the highest strata of society as an artist and as a man. The attacks on his music were bound up with attacks on those strata. It became the music of the general public only after it became dissociated from class distinctions. Brahms himself would admit his connection with a certain set only in a social sense—and even this could be argued—, never as a musician. As chairman of the *Tonkünstlerverein*, he cared only for the talent of a musician, and not for his social standing. It was here that he discovered Zemlinsky. And it was here, while the tradition founded by Brahms—then dead—was still active, that Schoenberg's string sextet, *Verklärte Nacht*, received one of its early performances.

In this composition the influence of Wagner is clearly perceptible. It can be discerned also in the later *Gurrelieder*. But here Schoenberg is in the process of outgrowing it. In a speech on Gustav Mahler, which has remained unprinted, Schoenberg said:

In my development, there occurred a period when I had to reject Wagner, although he had theretofore been my idol. I once mentioned this to Mahler somewhat violently, and he replied that my feeling was known to him also, as there had been times when he rejected this or that musician. "But," he added, "one must not overstep oneself, since one always has to return to the great ones, who stand immovable in their place, and should therefore always command one's respect."

Verklärte Nacht made a deep impression. This, despite its meeting with a mixed reception at a time when disturbances were still considered in bad taste at the *Tonkünstlerverein*. Though possibly somewhat shocked, the society valiantly made up for its subsequent neglect of Schoenberg, by presenting the first two published string-quartets—those in D minor and F-sharp minor—, the Chamber Symphony (now more than thirty years old), to say nothing of *Pierrot Lunaire*. Of what use would it have been, in those days, to explain to deriding experts—real or would-be—that the notorious progressions of fourths in the Chamber Symphony had their prototypes in Brahms?



To return to Schoenberg's start: his gifts were immediately recognized not only by Labor and Heuberger, but by Joseph Scheu, who offered him practical assistance. This unforgotten founder of workmen's choral societies was the first to make a serious attempt to offer art-music to the masses and to win for it a new and hitherto untouched public. Scheu secured for Schoenberg the post of conductor of a small

workers' choral society near Vienna. And what did the new leader make his men sing for the first time? Brahms!

Thus Schoenberg came into direct contact with a cross-section of the great masses. And this brings us to the question: Does modern music have a special appeal for the laboring class? Can it be that, through his attractiveness to the workers, Schoenberg may parallel Brahms, by first reaching one of the social divisions and eventually reaching all? The fact that, in the past few years, workmen's choruses have gloriously mastered certain compositions by Schoenberg—very difficult ones, over which old, established, upper middle-class choruses had come to grief—is interesting, but unfortunately not decisive. For the spirit of a new art touches a social order not on the surface, but deep down. It will take time to show how profound has been the basic response to Schoenberg. Moreover, all classes—the rising one included—are about equally addicted to conventionality in conduct and to the commonplace in art. Will the commonplace prevail? Again, only time can tell.

If the workers' regard for Schoenberg—a Viennese master—should stand the test, his contribution will prove particularly apt. He will, after a fashion, be repaying the debt of the older masters, who borrowed for their art-music from the music of the Viennese folk. For in Vienna art-music and folk-music meet. There music is a real and living thing, closely associated with the landscape and the cultural history. Vienna is a city proud of its past as the dwelling-place of Beethoven and the cradle of Schubert. But it should not consider as sufficient tributes to the memory of these geniuses—and of its other great musicians—that it takes pride in having harbored them, that it has transferred them posthumously to the stars; proper veneration should consist above all in securing the rights of living artists.

Even in a society not altogether Utopian, it should be possible to avoid conditions calculated to prompt a Schoenberg to crawl deliberately within himself in the face of a hostile world. This he has sought to do. Yet, the very nature of productive genius renders vain any attempt to isolate it completely. Schoenberg's music, as he has brought it towards full development, has broken through the barrier. Modern music lives right in our midst. The twelve-tone system—the characteristic feature of Schoenberg's latest period—, though at first strange to the listener, has actually led him back to the community. And the community is under obligation to him. Nevertheless, the great German musician, Schoenberg, cannot live in a German land; the great Viennese artist, Schoenberg, does not live in Vienna. Here is a problem for the greater community of universal mankind.

SCHOENBERG'S TONE-ROWS AND THE TONAL SYSTEM OF THE FUTURE

By RICHARD S. HILL¹

IF MODERN MUSIC were stripped to its barest essentials, its most salient characteristic would undoubtedly be found in its preoccupation with new systems of tones. It is the one element that runs through all its various manifestations. It is the central core of modern music.² Arguments about the relative importance of romanticism, neo-classicism, program music, rhythmic structure, "meaning," apply to all periods and all fashions. The interest composers are exhibiting in unexploited systems of tones is specific to the twentieth century.

Primarily, it is a composer's problem. No one, not even the most advanced of the composers, is so weary of the diatonic system that he can no longer obtain an emotional thrill from a Mozart quintet. But, when it comes to composing new works in that system, the ambitious and fastidious creator finds that the functions and typical relations of its tones have become stereotyped. So much so, in fact, that they are intuitively perceived when barely implied, with the sad result that he is being continually haunted by familiar memories.

Of the many systems substituted, only one—the twelve-tone—seems to contain within itself potentialities for future development into a rich and varied functionally organized system. Manifestly still crude, it has nevertheless passed through enough stages to give us a clue to its evolution. It is therefore of sufficient interest to warrant an attempt at formulating the past and future stages of the process, and at analysing certain factors—mostly temporary reactions against certain elements of the diatonic system—that have cluttered and hindered its progress.

The chief contribution towards the organization of the twelve-tone system is that peculiarly Schoenbergian concept—part abstract theory and part pure inspiration—the "row": a semi-arbitrary arrangement of the twelve chromatic tones into a horizontal motival structure, from which, in its various combinations and positions, every note of Schoen-

¹ Read November 3, 1935, before the Greater New York Chapter of the American Musicological Society.

² Guido Adler: *Handbuch der Musikgeschichte*, Berlin, 1930, 2te Teil, p. 999.

berg's later compositions may be derived. (A more comprehensive definition will be given on p. 25.)

In the discussion, certain adverse criticisms will be directed at his use of the row, and it seems desirable to state definitely at the start that these criticisms are not intended to be transferred to the compositions. Schoenberg is quite capable of composing music without, or in spite of, the row. Since our present aim is too limited to cover other more æsthetic facets of Schoenberg's art, we have no wish to have our remarks interpreted by inference as a general condemnation of his compositions.

A short time ago, a book³ by Joseph Yasser brought together much material on musical systems, and laid stress on a number of concepts that will prove useful here. Chief among these is the distinction between the *regular* tones of any musical system and the *auxiliary* tones, used for decoration and variation. Many of the pentatonic scales found throughout the world have, as regular tones, *c, d, e, g, a*, and, in addition, occasionally use the auxiliary tones, *f* and *b*. The latter occur only as rapid melodic decorations; the former are the backbone of the melody. Such scales Yasser denotes in mathematical symbols as $5 + 2$ systems.

Although no definite instance can be cited, Yasser maintains that it was by the fusion of the five regular and two auxiliary tones that the seven-tone diatonic scale was produced. Further proof, although desirable, will probably not be forthcoming, since the social state of most cultures using the pentatonic scale precludes a written musical notation.

Nevertheless, the fusion appears so eminently logical that justification seems ample for accepting it at least tentatively. And, even if we do not accept the process as a whole, the general principle of the fusion of auxiliary and regular tones into a system of higher order can be substantiated in other ways. The *κινούμενοι* (movable inner tones) of the Greek tetrachord were fused to the *ἑστῶτες* (outer fixed tones) when the diatonic genus finally became standard with the Greeks. Also, Marius Schneider, in his *Geschichte der Mehrstimmigkeit*,⁴ although he gives a totally different description of the transition from pentatonic to diatonic, says that the passing tones of the pentatonic system take on a great motivating influence in the six- and seven-tone scales—that is, change from auxiliary to regular degrees. Fusion of subsidiary and primary tones may probably be accepted with reasonable safety as a general phenomenon in the evolution of scales.

³ *A Theory of Evolving Tonality*. New York, 1932.

⁴ *Erster Teil*, Berlin, 1934.

The diatonic scale remained a seven-tone system for more than a millennium. Gradually, as *musica ficta* and modulation of a mode became accepted artistic devices, other tones had to be added to take care of the irregular distribution of whole- and half-steps. At first, they were no more auxiliary tones than are the twelve *lüs* of the Chinese tempered system, and indeed, for centuries, they remained simply "transposing" tones. Somewhere around the seventeenth century, in such irregular chords as the Neapolitan sixth, they came to be used one by one, not only as transposing tones, but also as auxiliary tones. Nevertheless, it was only in comparatively recent times that any and all of the black notes could be introduced into the key of C without disrupting the tonality.

Once this scale of seven regular degrees and five frequently employed auxiliaries had come into common use, two things were bound to happen. A music would be written using all twelve degrees but maintaining the regular degrees as more fundamental than the others and hence retaining at least a semblance of the diatonic harmonic functions. And, secondly, the five auxiliary degrees would firmly fuse on to the seven regular degrees to form a new scale of twelve equivalent tones to which the old harmonic functions would not apply. The first type is to be found exemplified in the compositions of Bartók and Stravinsky; the second in those of the twelve-tone school.

It seems hardly possible to stress too much the logic and naturalness of this development. The twelve-tone system is no arbitrary freak. It has come as the rational answer to music's "determined search after increased plasticity and expressiveness";⁵ and it will stay because this stage of the growth of musical art will best suit the men of future generations.



The new system is not simply a complication of the diatonic system, and therefore does not inherit its typical functions any more than the diatonic system preserved the functions of the pentatonic. However, some of its most able critics, among them Leonhard Deutsch,⁶ have slipped into error on this point. Deutsch tries to prove that all possible combinations of the twelve tones may be referred back to altered diatonic

⁵ Cecil Grey: *A Survey of Contemporary Music*, Oxford Press, 1924, p. 261.

⁶ *Das Problem der Atonalität und des Zwölftonprinzips*, in *Melos*, Jhg. 6, 1927, pp. 108-118; also *ibid.*: *Ganzheitsbetrachtung und Teleologie in der Musikerziehung und Musiktheorie*, in *Zeitschrift für Musikwissenschaft*, Jhg. 12, 1930, pp. 418-429.

chords, and that therefore the twelve-tone system as such simply has no justification. It becomes increasingly clear, after close study of the later compositions of Schoenberg and after attempting to hear the "inherent" diatonic relations as analysed by Hugo Leichtentritt⁷ and Deutsch,⁸ that they fumble the answer. Schoenberg⁹ himself admits that his music is somewhat harsher than it will eventually have to be, simply because certain consonant combinations of tones cannot at present be used. They too clearly suggest the old diatonic functions and thus disrupt the stability of the twelve-tone system. He is convinced, however, that when the system comes of age and the average ear has grown accustomed to the new system of relations, consonances may safely be re-introduced. At present, as Kurt Westphal¹⁰ has it, the twelve-tone system must stand without harmonic functions. It has had no time to develop any of its own, and yet, if it is to be a self-sufficient, integrated system, it cannot start out by borrowing from the past, but must in the course of time develop them.

The diatonic scale, in its early incarnations, also had few enough harmonic functions, as an examination of most compositions down to the fifteenth century will clearly show. Melodically, the modes had their finals and reciting tones, but their harmonic organization was practically non-existent. It took them centuries to grow into the richly dowered system of the end of the nineteenth century; and it will take years, opportunity, and much habituation before the twelve-tone system can arrive at a similar state. Meanwhile, we have an untrammelled constellation of twelve tones, rich only in its possibilities.

The system in its present state is by no means a recent development. Désiré Paque¹¹ claims to trace atonal composition back to the beginning of the nineteenth century. His own first efforts were three atonal sonatas composed about 1911. If two of the mystic chords of Scriabine could be considered as producing a twelve-tone system, he also would fall in approximately the same period (*Prometheus*, 1913). Herbert Eimert,¹² however, gives Jef Golyscheff (b. 1895, in the Ukraine) credit for com-

⁷ Schönberg and Tonality, in *Modern Music*, Vol. 5, No. 4, 1928, p. 3-10.

⁸ Zur Einführung in die Harmonik der zeitgenössischen Klavierliteratur, in *Anbruch*, IX Jhg., Heft 8-9, 1927, pp. 324-44.

⁹ Gesinnung oder Erkenntnis? 25 Jahre Neue Musik, in *Jahrbuch 1926 der Universal-Edition*, pp. 21-30; esp. pp. 26-28.

¹⁰ Arnold Schönbergs Weg zur Zwölftöne-Musik, in *Die Musik*, Jhg. XXI, 1929, pp. 491-99; cf. also his book: *Die Moderne Musik*, Leipzig, 1928.

¹¹ L'Atonalité, ou mode chromatique unique, in *La Revue musicale*, Ann. 11, 1930, pp. 135-140.

¹² Atonale Musiklehre, Leipzig, 1924, p. 31.

posing in 1914 the first unequivocal twelve-tone music, although little of this was published. (Riemann's *Lexikon* mentions only one published composition—a String Trio in five movements, 1925.) Almost at the same time, Joseph Matthias Hauer began to formulate the twelve tones into what he calls *Tropen*, and ten years later started publishing a series of papers explaining them.¹³ The 479,001,600 melodic series into which the twelve tones can be arranged have been codified into forty-four *Tropen*. Each *Trope* is divided into two parts of six notes each, and the notes within each half may be played in any order, although the group as a whole is considered as a structural unit. Several *Tropen* are usually associated in any given composition. In other words, melodic freedom is achieved only within relatively limited bounds, since all twelve tones must be played before any may be repeated. Basically, the fundamental characteristic of all this music consists in the persistence with which the composer keeps the whole cluster of twelve tones circling continuously.

Eimert writes (p. 1): "The basic structure of atonal music is therefore not a succession of tones (a scale), but a group of tones (a complex)." Writing ten years later, Zofja Lissa,¹⁴ in one of the best papers on the subject, comes to very much the same conclusion. Following Erpf, she selects the term *Klangzentrum*, or nucleus of tones, to describe the aggregate of twelve tones. These terms, "complex" and "*Klangzentrum*," have inherent in them something of the idea of simultaneity—all twelve tones are to hover as a harmonic unit in that unexplored part of the mind in which concepts, models, patterns and the like wait to be used. Admittedly, any part of the complex may be extracted and used to form a chord, but such an excised part still has no independent existence. It exists solely as a part, only temporarily withdrawn from the whole, and has meaning only as it refers back to the whole. This whole, in itself, has no specific interior organization, and its parts cannot conceivably have any independent functional life, since, although any group of tones may occur together, they must be immediately followed by all the rest.

Negation of scale, mode, and functional organization of the parts is unquestionably a reaction against the highly *differentiated* functional organization of diatonic harmony. In uncritically accepting a totally *undifferentiated* aggregation of tones (and perhaps thus making a virtue

¹³ *Deutung des Melos*, 1923; *Vom Melos zur Pauke*, 1925; *Zwölftontechnik*, 1925. First issued by Schlesinger, they are now handled by Universal.

¹⁴ *Geschichtliche Vorform der Zwölftontechnik*, in *Acta Musicologica*, Vol. VII, 1935, p. 15-21.

of a necessity), the exponents of twelve-tone music have elevated the amorphous nature of the glomerate into a position of cardinal importance for their method—a position it cannot well sustain. As a passing stage, an over-compensation for the immediate past, the acceptance is both understandable and necessary. But the undifferentiated aggregation should never be considered more than a temporary and arbitrary convention.

At least two reasons can be given for such a statement.

First, a composer, hampered by having to dodge the all too trite leading-tone to tonic succession, might readily be excused for wanting an untrammelled system, one without the restraints of habituated tonal functions. But, on the whole, human beings are utterly unable to perceive disorganization in sensible terms. They are instinctively antipathetic to continuums. Although the spectrum is graded in the most delicate fashion from a carmine through hundreds of shades of vermillion into a reddish orange and then into an orange that becomes steadily more yellow, the average man sees the rainbow as a series of sharply demarcated bands of red, orange, yellow, etc. We instinctively organize the absolutely regular clicks of a clock into a rhythmical "tick-tock." And, instead of using the continuous glide of a siren in our music, we frown on too much *portamento*, and use only discrete pitches. In other words, our minds are constantly organizing the world about us into perceptible units. We think in concepts, and our senses perceive organized structures. The functions of the diatonic system may perhaps be bolstered by physical vibration ratios, but they might very well not have been. The human mind, in the course of time and through the establishment of habits, would have organized the tones and given them a series of functions just as convincing as those we now possess. In fact, there are many reasons for supposing that the mind has already played a far more important rôle in the formation of these functions than the average physicist would like to admit. At any rate, the two forces—the physical and psychological—will doubtless form functional patterns completely characteristic of the twelve-tone system if given sufficient time and opportunity.

Secondly, we not only object to lack of functional organization *per se*, but insist upon some means other than absolute pitch by which to orient ourselves in the series of consecutive pitches. In the past, the collocation of the whole- and half-steps with respect to the tonic has met our requirements; with the unvaried series of half-steps in the twelve-tone system, some substitute is necessary. Yasser has supplied one by calculating his

nineteen-tone supra-diatonic system, in which the twelve regular degrees are redistributed and separated by intervals of differing sizes, but his system differs too drastically from the diatonic for immediate adoption.

If, however, uniformity of distribution is the only objection, it behoves us to undertake an analysis of the concept before giving up hope of a solution. In such an analysis, one significant fact soon develops. Pitch locates tones in a consecutive series, and therefore, when listing the tones of a given system, it has been customary to write the notes of a scale in an order based on their consecutive pitches. But is a mode the same as a scale? In a mode, are consecutive pitches always the ones most closely related? In C major, does *g* possess a greater affinity for *a* or for *c*? Isn't the succession *d, b, c* more dynamically meaningful than *b, c, d*—the same notes written serially? Clearly, the latter is a better catalogue of the tones involved, but it tells us nothing about the functions and interrelations of those tones; and just as clearly a mode exists solely because of the cross-relations of the functions of the tones. If this is true, the inequality of *consecutive* steps is not an essential aspect of a mode but merely a concomitant of certain modes, since the inequality of *function* of the different tones, which *is* an essential of any mode, may be expressed by a non-consecutive listing of the tones involved. In turn, this will produce a series of intervals of varying sizes.

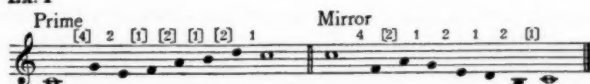
In other words, the present manner of representing a mode is purely a convention. The practice probably derives from mediæval terminology. We might conceive of the mediæval word *modus* as used to indicate a structure much like our scale; but, when the mediævalists wanted to indicate the functions of the tones of the modes, they compiled, in addition to their scales, their "Psalm tones"—thereby actually providing a table of basic melodic patterns. We dropped the tables but kept the scales, attaching to them a secondary functional meaning.

At present, the listing of the series—*c, d, e, f, g, a, b, c*—tells us absolutely nothing about the functional significance of those tones, except that the repetition of the first and last notes may lead us to judge *c* to be the most important tone in the aggregation. Back in 1755, when the theory of major and minor scales was still fresh enough to permit theorists a little show of originality, Joseph Riepel printed a table of keys in his *Grundregeln zur Tonordnung insgemein*¹⁵ according to the following pattern: *c, d, e, f, g, G, c*—jumping down an octave on the dominant, and then back to the tonic. Riepel's scale is not complete, nor does it give all the normal melodic functions of the C major scale,

¹⁵ *Zweites Capitel, Von der Tonordnung*, p. 131.

but, at least by the simple order of the notes and the jump down to G, it does show that the fifth note is the second most important one in the series. It would probably be impossible at present, considering the numerous and complicated relations that have been established in the diatonic major mode, to devise a single pattern revealing all these relations. But it is not at all difficult to prepare one that reveals far more about the structure of the major mode than does the ordinary scale. And, if this were combined with its mirror inversion—for reasons that will soon become clear—, still more information might be afforded. For example:

Ex. 1



(The numbers above and between the notes indicate the number of half-steps between them; unbracketed numbers denote descending intervals, those in brackets ascending.)

From such a series, one might readily deduce that certain melodic progressions were basic. Thus, immediately before or after the four *C*'s stand the tones *g*, *d*, *f*, and *b*, which at once are the notes that most frequently progress to *c*, and also, taken simultaneously, form the dominant seventh chord. The first three notes of the "prime" series give the tones of the tonic triad; and the first three notes of the mirror give the tones of the subdominant. Examination of the two series will reveal other relationships. In fact, although by no means completely explanatory of the infinite possibilities of the major mode, the device is so much more meaningful than the ordinary form of the scale that it seems to deserve a name; and, for want of a better, it will be referred to hereafter as a "functional mode."

Now, in principle, it is just such a functional mode that Schoenberg's series could furnish for the twelve-tone system. In actual practice, Schoenberg uses the row in such ways that no functional relations are engendered; but it nevertheless has inherent within it the capacity for organizing the twelve tones into a functional mode. The scale would still remain a continuous sequence of half-steps, but the mode could have intervals of practically any size within the limits of the octave.

Naturally, Schoenberg arrived at the idea of the row in no such clear cut theoretical manner. How much influence Golyscheff, Eimert, and Hauer had upon the ultimate formulation of the row is still clouded

by contradictory claims. Schoenberg's first term for the phenomenon, "*Grundgestalt*," was borrowed from Hauer, but was soon dropped in official discussions, and its meanings for the two men were at no time identical. For Hauer, it meant *Trope*, and various *Tropen* could be used during the course of a composition. The formulation and use of the *Tropen* came well before Schoenberg started writing formally organized atonal compositions. But it was not until Hauer published his "*Zwölftontechnik*" (see p. 14 ff.) in 1925 that he gave definite examples of repetition of the same series of tones throughout an extended section of a composition, although he presumably made use of the practice somewhat earlier. Eimert, in 1924, offers nothing so regular as Schoenberg's row, repeated throughout a composition, but obviously the continuous statement of all twelve notes before any one of them may be repeated necessarily results, when used contrapuntally, in a structure very similar to the row. This applies also to the works of Golyscheff, written ten years earlier.



The need for a more definite formulation of the principle was clearly in the air, and Schoenberg's deeper artistic insight made it possible for him to mould the various pertinent elements into a more compact unit. He did not achieve the complete answer in one step.

From 1908 to 1914 he worked on the compositions in what Eimert calls "impure atonality," and, in these, fugitive traces of diatonic influence can still be traced. He published no music after 1914 until 1923. During the war, he worked on the still unfinished *Jakobsleiter*, one of his enormous choral compositions. In 1920, feeling the need for some means of unifying an atonal composition—a means that would replace the formal structure of keys in classical tonality—he began experimenting with various motival fragments. The result of the experiments is to be found in certain passages of the *Four Songs for Orchestra*, Op. 22, the *Five Piano Pieces*, Op. 23, and the *Serenade*, Op. 24. Even as early as the passacaglia, "Nacht," which opens the second section of *Pierrot Lunaire* (1912), Schoenberg had attempted to tie together the musical structure of an atonal composition by means of the continuous repetition of a short *motif*. By the time we come to Op. 23 and 24, we find him basing much of his counterpoint—in the inner as well as outer voices—on somewhat more extended motival structures. These are not "rows" since notes are used more than once in the course of a theme, more than one theme is used per piece, all twelve notes are not included in the

themes, and the motives are not omnipresent. But in other respects these themes are treated exactly like rows, and, indeed, when we come to our more exact definition of the row (*cf.* p. 25), it will be seen that several elements of the device—particularly the contrapuntal inversions—owe their existence chiefly to the experiments of this period. Schoenberg explains and justifies this process of unification in an excellent article, "Problems of Harmony."¹⁶ That he still feels the row has something motival about it is shown by a statement made in a letter, written in English, received last May: "I think—besides—that the analysis of the use of the rows is of no greater importance than this recognition of the motival structure—."

Thus, Schoenberg wrote atonal compositions in a somewhat free style before Golyscheff invented his "strict atonality," and he must be definitely credited with contributing the most important element to the concept of the "row" and with systematizing the undigested early notions into a formal technique.



From 1923 to 1930, Schoenberg published a number of pieces, which, except for minor deviations, are almost all based on rows. An additional piece, written during the same period, was not published until 1932. A list of these, giving copyright dates, publishers, and references to a selected bibliography of analytical papers, may prove of service. (The numbers concluding each entry refer to the correspondingly numbered articles listed in footnote 17.)

¹⁶ In *Modern Music*, Vol. XI, No. 4, 1934, pp. 167-187.

¹⁷ A great many other exegetical papers exist, but the following should suffice to orient any curious person in the field. None of them gives complete analyses of compositions, but they usually do give the "rows" for the compositions which refer to them and some explanation of how the row is used in the specific piece. No articles of a purely æsthetic nature are included.

1. Greissle, Felix: *Schoenberg's Bläserquintett*, in *Anbruch*, Jhg. 7, Heft 2, 1925, pp. 63-68.
2. Machabey, Armand: *Schoenberg*, in *Ménestrel*, Paris, 1930, *Année* 92, pp. 81-3, 245-7, 257-9.
3. Reich, Willi: *Schoenberg's New Männerchor*, in *Modern Music*, Vol. IX, Nr. 2, 1932, pp. 62-66.
(Should be used with care, since some of the analyses are incorrect.)
4. Stein, Erwin: *Schoenberg's Bläserquintett*, in *Pult und Takstock*, 3 Jhg., Heft 5-6, 1926, pp. 103-7.
5. Stein, Erwin: *Neue Formprinzipien*. Published twice: in *Von Neuer Musik*, Marcan-Verlag, Köln, 1925, pp. 59-77, and in *Arnold Schönberg zum fünfzigsten Geburtstag*, constituting *Sonderheft der Musikblätter des Anbruch*, 6 Jhg., 1924, pp. 286-303.
6. Stein, Erwin: *Neue Chöre von Schönberg*, in *Anbruch*, Jhg. 8, Heft 10, 1926, pp. 421-3.
7. Stein, Erwin: *Zu Schönberg's Neuer Suite Op. 29*, in *Anbruch*, Jhg. 9, Heft 7, 1927, pp. 280-281.
8. Stein, Erwin: *Schoenberg's new Structural Form*, in *Modern Music*, Vol. VII, No. 4, 1930, pp. 3-10.

- 1923, Op. 23, *Fünf Klavierstücke* (only No. 5 based on row), Hansen; 5.
 1924, Op. 24, *Serenade*, for cl., bass cl., mandoline, guitar, vl., vla., vlc., and bass voice (Nos. 3 and 4 based on rows), Hansen; 2, 5.
 1925, Op. 25, *Suite für Klavier* (all pieces based on the same row), Universal-Edition; 5, 9.
 1925, Op. 26, *Quintett*, for flute, oboe, clar., hr., and bassoon, Univ.-Ed.; 1, 4, 9.
 1926, Op. 27, *Vier Stücke für Gemischten Chor*, Univ.-Ed.; 6, 10.
 1926, Op. 28, *Drei Satiren für Gemischten Chor* ("Vielseitigkeit" and the little pieces in the "Anhang" are not based on a row), Univ.-Ed.; 6, 10.
 1927, Op. 29, *Suite*, for small cl., cl., and bass cl., vl., vla., vlc., and piano, Univ.-Ed.; 7.
 1927, Op. 30, *III. Streichquartett*, Univ.-Ed.; 2, 8.
 1928, Op. 31, *Variationen*, for orchestra, Univ.-Ed.; 2.
 1930, Op. 32, *Von Heute auf Morgen*, opera in one act, Edition B. Balan, Im Selbstverlag des Komponisten.
 1929, Op. 33a, *Klavierstück*, Univ.-Ed.
 1932, Op. 33b, *Klavierstück*, New Music Quarterly (the music bears no Opus number, but according to Schoenberg was intended to).
 1930, Op. 34, *Begleitungsmusik zu einer Lichtspielszene*, for orchestra, Heinrichshofen's Verlag.
 1930, Op. 35, *Sechs Stücke für Männerchor* (Nos. 4 and 6 not based on rows), Bote & Bock.; 3.

The works that have appeared since, such as the arrangement of the Handel Concerto and the *Suite for String Orchestra* (Schirmer, 1935), bear no opus numbers and are not based on a row. An opera, *Moses und Aron*, based on a row, has been the official "work in progress" for several years. Schoenberg's delaying over it for so long would seem to indicate, since he usually completes a work in short order, that the opera may perhaps suffer the same fate as *Die Jakobsleiter*. Thus the period under consideration is bounded on either end by a large unfinished work and a series of fallow years. Schoenberg has given no sign of abandoning the row, but the likelihood that the recent period of silence will be broken only by a work exemplifying a radical development of the row technique can hardly be doubted.



For the sake of those readers who have managed to avoid all the hundred or more articles on this phase of Schoenberg's work, some

9. Westphal, Kurt: *Arnold Schönbergs Weg zur Zwölftöne-Musik*, in *Die Musik*, Jhg. 21, Heft 7, 1929, pp. 491-499.

10. Wiesengrund-Adorno, Theodor: *Arnold Schönberg. Chöre Op. 27 und Op. 28*, in *Anbruch*, Jhg. 10, Heft 9-10, 1928, pp. 411-12.

closer description of a row will be necessary before we can proceed further with the analysis.

For each composition, Schoenberg arranges the twelve tones in a particular order. From the resulting pattern, the "row," the entire composition is derived, the tones being presented always in the order in which they appear in the original row—the "prime"—, or in the mirror-inversion thereof, or in crab-inversions of both. The row reveals the relations between tones, and it is for the purpose of increasing the number and variety of these relations that the inversions are added.

The row as Schoenberg uses it is not a theme, since it is subjected to countless different rhythmical configurations, and since it can be formed into vertical harmonic structures. To add to the richness of his counterpoint, Schoenberg transposes any of these four rows to any of the twelve chromatic steps, and combines any of the transpositions simultaneously, in the works through Op. 31. Later, the transpositions are used in a way suggesting modulations to the dominant or subdominant, but, since these relations cannot occur in a "functionless" system, they will be referred to here for the most part as "the transposition up seven steps," or "up five steps," the "step" always being a diatonic "half-step."

The rows occurring in the compositions from Op. 23 to Op. 35 may be classified under three heads, and in the following outline there are listed the compositions in which each type occurs. Some compositions having very complicated rows are given under two heads.

- a. Simple series without any interior complications.

Op. 23, No. 5; Op. 24, No. 4; Op. 28, No. 1; Op. 30.

- b. Rows divided into segments appearing as independant groups, frequently in harmonic forms.

Op. 25; Op. 33a; Op. 35, No. 1.

- c. Rows whose intervals are so arranged that the notes of different sections are somehow allied.

- (1) Pieces in which sections of the row have either the same series of intervals (or the same series inverted), so that parallel series of notes may be found within the row itself, or else identical series between two transpositions or between a direct and crab form of the row.

Op. 26; Op. 27, No. 4 (two pentatonic sections + two notes);

Op. 28, No. 3; Op. 29; Op. 32; Op. 35, No. 1.

- (2) Pieces in which the "row" is divided into two six-note groups,

the first of which in the prime contains the same notes as the second half of the mirror, but in a different order, the other halves being necessarily related similarly.

Op. 27, No. 1-3; Op. 28, No. 3; Op. 29; Op. 31; Op. 32; Op. 33b; Op. 34; Op. 35, No. 2, 3, 5.

The first two types need no further explanation, but the two more complicated rows given under "c" call for the clarification of an illustration. For instance, the row of Op. 29, with a selected number of transpositions, runs as follows (as before, the numbers above and between the letters indicate the number of half-steps between the notes; unbracketed numbers denote descending intervals, those in brackets ascending):

	[4] 1 [4] [4] 3 [1]						3 1 4 [1] 4					
Prime:	<i>d#</i>	<i>g</i>	<i>f#</i>	<i>a#</i>	<i>d</i>	<i>b</i>	<i>c</i>	<i>a</i>	<i>g#</i>	<i>e</i>	<i>f</i>	<i>c#</i>
up 1 step:	<i>e</i>	<i>g#</i>	<i>g</i>	<i>b</i>	<i>d#</i>	<i>c</i>	<i>c#</i>	<i>a#</i>	<i>a</i>	<i>f</i>	<i>f#</i>	<i>d</i>
up 2 steps:	<i>f</i>	<i>a</i>	<i>g#</i>	<i>c</i>	<i>e</i>	<i>c#</i>	<i>d</i>	<i>b</i>	<i>a#</i>	<i>f#</i>	<i>g</i>	<i>d#</i>
up 3 steps:	<i>f#</i>	<i>a#</i>	<i>a</i>	<i>c#</i>	<i>f</i>	<i>d</i>	<i>d#</i>	<i>c</i>	<i>b</i>	<i>g</i>	<i>g#</i>	<i>e</i>
up 4 steps:	<i>g</i>	<i>b</i>	<i>a#</i>	<i>d</i>	<i>f#</i>	<i>d#</i>	<i>e</i>	<i>c#</i>	<i>c</i>	<i>g#</i>	<i>a</i>	<i>f</i>
Mirror:	<i>a#</i>	<i>f#</i>	<i>g</i>	<i>d#</i>	<i>b</i>	<i>d</i>	<i>c#</i>	<i>e</i>	<i>f</i>	<i>a</i>	<i>g#</i>	<i>c</i>
	4 [1] 4 4 [3] 1						[3] [1] [4] 1 [4]					

Since the same series of melodic intervals begins and ends the row and each of its transpositions—that is, [4], 1, [4] from left to right, and 4, [1], 4 from right to left—somewhere in the crabs of the transpositions we must find the same order of notes as are used to begin the prime; and we find this order in the crab of the transposition up 2 steps. The same relation exists between any two series similarly paired throughout, and the reversed relation is to be found among the mirror inversions. Such similarities present Schoenberg with one of his chief spring-boards for modulations. If some rhythmical figure is constructed from the first four notes of the prime, and this figure is accompanied by the remaining eight, he can repeat the exact figure accompanied by the eight notes of the transposition up 2 steps, and in so doing modulate to a new key, using the figure as a pivot in much the same way as formerly the dominant triad of C major was used to prepare a modulation to G major.

Type c2 may be illustrated by the same set of rows. If the row is considered as made of two independent halves, it will be found that those sections represented by italics all contain the same notes, usually in a different order; the opposite halves of these rows must of necessity contain the remainder of the twelve notes. In fact, right down through all twenty-four transpositions of the prime

B A and mirror, the same relation persists, schematically represented in the accompanying table. Such complicated interrelations are found but rarely, although the general principle of crossed similarities occurs in all the rows cited. Their purpose is to provide groups of notes which, when used simultaneously, give the same harmony and yet, when played horizontally, arrange the same notes into different melodies. Since harmonically the transpositions are always the same, it is clear that they are not intended primarily for functional modulation. Their sole purpose, apparently, is to produce permutations of the notes within the groups.

On first examination of the scores, there seem to be millions of ways in which the rows can be stated and combined, but actually, if the start of each composition from Op. 23 to 35 is analysed and classified, practically all the main types occurring throughout the compositions will have been found. There are, of course, further neat devices for combining special rows, and, when the transpositions come into play, a further seeming complication is produced; but on the whole the following outline of types is surprisingly comprehensive. In fact, a check on the whole of the Third String Quartet, Op. 30, revealed that only about 2 per cent of the measures could not be classified under these heads, and even the exceptions were merely combinations of some of the simpler types given below. The combinations occur too infrequently to make it necessary to complicate the list further.

A. Contrapuntal.

1. Contrapuntal uses of a single row.

- a. Straight melodic statement of row, modified only by being given some definite rhythmic configuration: Op. 24, No. 3;¹⁸ Op. 28, No. 1 (canon);¹⁹ Op. 29, IV.
- b. Essentially the same as above, except that occasionally two successive notes of the row are sounded simultaneously: Op. 25, Gigue.
- c. The single row is distributed between two or more parts but most of the time each note appears temporally in its correct serial order; overlapping of the tones produces harmonies: Op. 26, III; Op. 33b.

2. The first row may be accompanied:

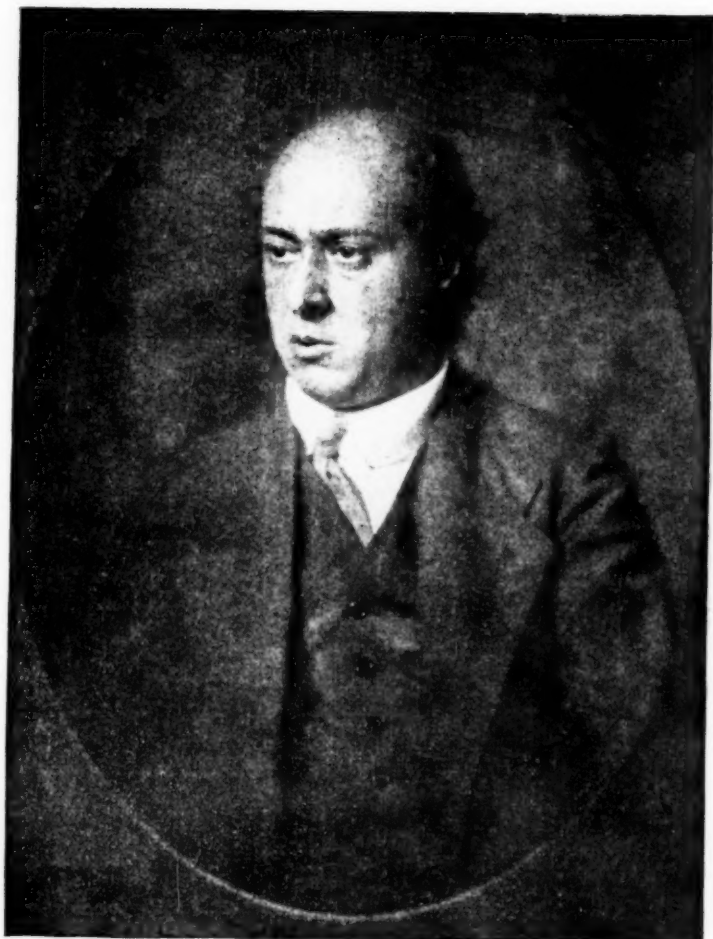
¹⁸ This perhaps should not be included, since the row on which it is based contains fourteen tones, and, at that, omits *b*. Nevertheless, it is treated like a row throughout the composition.

¹⁹ This could just as well be classified under A2b, since it is a four-part canon with each voice entering in turn with the same row.

- a. by other rows running melodically in one part at a time: Op. 25, *Präludium*,²⁰ Trio; Op. 31, IX Var.; Op. 32;
 - b. by two or more rows set contrapuntally in either a like number of parts or else with each row passed back and forth between two instruments (*cf.* A1c): Op. 27, No. 1 (double canon); Op. 31, I Var.; Op. 35, No. 2;
 - c. or by a single row having the successive notes distributed among several parts, each note, however, appearing in its correct serial order (*cf.* A1c): Op. 26, I, IV.
3. Melodic sections of a row may be accompanied by other melodic sections of the same row: Op. 25, *Gavotte*, *Musette*; Op. 27, No. 4; Op. 30, I.
 4. Two rows may be divided into sections, and the sections combined contrapuntally: Op. 27, No. 3.
- B. Harmonic.
1. The single row may not appear and the beginning may be made entirely with sections of the row in vertical position: Op. 29, II, III; Op. 30, IV; Op. 31, III Var., *Finale*; Op. 33a; Op. 34; Op. 35, No. 5.
 2. Sections of two rows presented harmonically at the same time: Op. 28, No. 3; Op. 31, *Introduction*, VI Var.
- C. Combinations of harmonic and contrapuntal uses.
1. The single row may be accompanied by chords derived from sections of other rows played vertically: Op. 23, No. 5; Op. 26, II; Op. 30, II, III; Op. 31, *Thema*, IV Var., VIII Var.; Op. 35, No. 3.
 2. Two contrapuntal rows accompanied by harmonic groupings of additional rows in other parts: Op. 27, No. 2;²¹ Op. 31, Var. II.
 3. Parts of the row may appear melodically, accompanied by chords made from the remaining notes of the same row: Op. 25, *Intermezzo*, *Menuett*; Op. 29, No. 1; Op. 35, No. 1.
 4. This type might be considered as a variant of the one above, or as one of the pure harmonic types. The full row appears in each measure, for the most part distributed in chords. At the

²⁰ The last four notes of the accompanying row are shifted back, so that the end of this opening is in three- instead of two-part counterpoint.

²¹ This handling of the row starts at the end of the second measure. The actual beginning is too much of a freak to warrant a separate heading in the table above. The four voices start in unison or the octave with the first four notes of the row. On the next two beats, they diverge, each voice taking its share of the fifth to eleventh notes of the row, and on the last beat they all come together again in unison on the twelfth note of the row.



Arnold J. Rosenberg

III. MENUETTO

MODERATO $\text{♩} = 50$

The image shows a handwritten musical score for the third movement, 'III. MENUETTO', from Schoenberg's 'Suite for String Orchestra'. The tempo is marked 'MODERATO' with a quarter note equal to 50 beats per minute. The score is written for a string orchestra, with staves for Violins I and II, Violas, Cellos, and Double Basses. The key signature is one flat (B-flat major or D-flat minor). The score is divided into three systems of measures. The first system contains measures 193 through 199. The second system contains measures 200 through 206. The third system contains measures 207 through 212. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano), 'f' (forte), 'cresc.' (crescendo), and 'dim.' (diminuendo). There are also performance instructions like 'quasi' and 'con sord.' (con sordina). The handwriting is in ink on aged paper.

The First Page of the Menuetto

(From Schoenberg's "Suite for String Orchestra," in the Composer's Autograph)

same time, groups of from two to four notes are extracted and arranged melodically in such a way that the melodic groups from successive measures fit together into a further row. This means that these melodic notes fulfill two functions at the same time—they are part of the row completed within the measure, and they are part of another row that flows along melodically through a series of measures. Op. 23, No. 4 is entirely constructed on this principle—the part for the singer runs through the row nearly thirteen times, and the chords in the instruments are formed from the notes not included within any given sub-section of these repetitions of the row. Also Op. 31, V Var., VII Var.



We are now in a position to draw certain conclusions based on these tabulations. Earlier in this paper (p. 21) it was said that although Schoenberg's row could easily be used as a "functional mode," he frequently did not so use it. Secondly, it was shown (p. 23) that theoretically Schoenberg considered the row as having a motivial significance. Most of the uses listed as contrapuntal could be justified on either count—with the possible exception of A1c. Likewise, those rows that are broken into three constant segments (type b of the classification of rows)—see p. 25—are usually not open to the objection to be raised in the paragraphs that follow immediately, since the four notes in each section almost always tend to be clearly associated, and even when given harmonically are capable of developing as much meaning as the first three notes of the diatonic functional mode given on p. 21. One needs only a slightly broader mind to bestow a sanction on the harmonic distributions of a single row (B1). But when we come to such tortuous combinations as those in measure 19 of the third movement (*Intermezzo*) of the String Quartet, Op. 30, no such interpretation is possible:

Ex. 2

This passage could be "parsed" almost equally well following four different rows: the transposition of the prime 7 steps up, the transposition of the mirror 10 steps up, the transposition of the mirror 4 steps up, and the transposed crab of the mirror 10 steps up. The first two of these are illustrated in the above example. The rows involved are:

Prime up 7	d	b	a#	e	g	c	c#	f#	f	g#	d#	a
Mirror up 10	a#	c#	d	g#	f	c	b	f#	g	e	a	d#

The first connects notes in melodic fragments, the second proceeds more harmonically, with the first six notes roughly in the first half of the measure and the last six in the last half. Schoenberg could not possibly have hoped that a listener would accurately identify the row in this measure. No more than three notes of any row occur in juxtaposition—and since juxtaposition of a melodic or harmonic sort is certainly necessary to establish motival or modal significance, it must be clear that Schoenberg's idea of the row does not necessarily include either significance all of the time.

A further example may be quoted, from measures 172-175 of the String Quartet, Op. 30, III. Here the transpositions are selected on the basis of their last two notes. The rows used are:

Mirror up 9	a	c	c#	g	e	b	a#	f	f#	d#	g#	d
Prime up 6	c#	a#	a	d#	f#	b	c	f	e	g	d	g#
Prime untransposed	g	e	d#	a	c	f	f#	b	a#	c#	g#	d
Mirror up 3	d#	f#	g	c#	a#	f	e	b	c	a	d	g#

Ex. 3

All sorts of practices are packed into this one example—melodic segments played against harmonic accompaniments; one note of a chord followed by a melodic segment in a different part, with the row then bending back to fill in the rest of the notes of the first chord; and, in the last statement of the third row (crab of the untransposed prime), a melodic segment in the bass accompanied by three chords. If these three chords had occurred constantly with the same notes associated, it might have been possible for the sets of three notes to have become so closely allied that "inversions" of the chords would have acted as functional units. As it happens, these sets of tones occur no oftener than other sets or arrangements of the same tones. Therefore, when we find the notes distributed in the following orders (reading from the viola upwards): 8, 7, 9; 5, 6, 4; and 2, 1, 3, we can readily see that the motival significance of the row has been completely destroyed.

Examples could be multiplied indefinitely, but, since most of them would boil down to some similar types of random distribution of the row-notes, these two will suffice for present purposes. They are by no means exceptional passages—horrible examples to terrify the uninitiated—but are strictly typical of by far the greater part of Schoenberg's later compositions. Obviously, such distributions of the row could not be sensorily perceived and intelligently grasped as motival structures however much practice the listener may have had in hearing such music. What is more, successive tones are related in so many different ways that it would be utterly impossible for them ever to acquire functional characteristics. The significance—even the importance—of the row as an abstract concept is easy to appreciate, but the utter disregard with which Schoenberg at times twists it about renders it totally meaningless as either a harmonic or melodic structure. Tones, after all, cannot be arbitrarily related. A natural melodic movement is achieved only by obeying fundamental psychological laws—laws which, although unformulated at present, are doubtless analogous to those of "perceptual motion" in recent psychological theories of vision—and Schoenberg, unconsciously or driven by the exigencies of his system, is constantly disregarding them. When Schoenberg sets the ear the task of following such complicated patterns, the ear simply pays no attention.

It is difficult to understand just what is happening. Schoenberg's own statements show that he is completely conscious of the motival significance of the row, and yet he continually so disrupts it that he might just as well be writing pure atonal music. Apparently the reason for this is that Schoenberg works in a manner combining empiricism and

unconfirmed hypotheses in about equal measures. An able and ingenious theorist, he is nevertheless misled by concepts picked up from other people, and these concepts have tended to delay his instinctive advance towards his goal. The whole advance is further retarded by the fact that no one seems to have a very clear idea of what the ultimate goal is. All the experimenters are completely satisfied with temporary solutions of immediate problems, and are forever proclaiming "basic laws" of twelve-tone composition, which in reality are no more than passing reactions.

Schoenberg, for instance, has arrived, in one way or another, at two interacting principles that together result in most of the types of confusion described above. The first principle is that *the row must be used as a complete unit and that parts of it cannot be repeated until all the other parts have been used*. The second may be formulated: *no matter how obliquely stated, the row maintains its validity*. If in the same part any fragment of the row is to be followed by a fragment from another row, then, following the first principle, the remainders of these two rows must be packed somehow into the other parts. If, at the same time, an interesting and natural counterpoint is attempted, the logic of the row is more often than not completely destroyed by the close limits within which the composer must work. But, since destruction of the logic is being continually found necessary, he is forced in self-defence to formulate the second principle, and random statements of the row are thereby justified.

Such examples of strange logic are not hard to understand. It must be remembered that twelve-tone music is in an early and unsettled stage of that process of evolution described by Herbert Spencer as the passing from the homogeneous to the heterogeneous. The same process cropped up again in Spengler's cultural theories, and in late years it has been found by Coghill to be a basic law in the development of neurological patterns. We should therefore not be surprised if our twelve-tone system, in evolving from a homogeneous glomerate to a clearly defined system of heterogeneous functions, is subjected to certain temporary retrogressions and ideological confusions.

* *
*

That, in essence, seems to be the crux of the matter. Although somewhere within the twelve-tone system pleasing and meaningful contrapuntal and harmonic relations lie hidden, the problem of how to discover and extract them has not yet been solved. Schoenberg's method

of composing is at present too cluttered with false assumptions to press through economically to the desired end. Perhaps when future historians examine this period, they will be able to fit these assumptions into a series of natural stages in the evolution of the system, and the adjective "false" will have to be dropped. At any rate, if the process of development is to continue, one of two things probably must happen. Either (1) all the paraphernalia and catch phrases of the row and atonality should be blithely consigned to the past, and the twelve-tone composers should proceed on their empirical search, trusting solely to their ear and instinct for organization, or (2) they should concentrate upon the development of a mode or modes.

The first alternative would undoubtedly require a long quest, but there is no reason why ultimate success should not await the composers—particularly if they learn to forget that the twelve-tone system is to be kept completely functionless. Alois Haba, in his article in the collection of essays published as *Arnold Schönberg zum 60. Geburtstag*,²² seems to be arguing for such a return. With respect to the second alternative, it should be observed that most music has been based on some sort of a mode. When the system is new and untried, a number of modes are likely to be in use. As the potentialities of the system become more clear, effort is concentrated on a limited number. Twelve-tone composers following the second alternative would at first manufacture their own rows or functional modes—as they, in fact, are now doing. As time went on, a body of these modes would come to be recognized as superior to the rest. These in turn would probably be whittled down until finally only a chief and a couple of subsidiary modes would be left.

But, to make even a start on the road, the loose conception of the row would have to be abandoned, and in its place a functional mode established. This would mean that the mode could not serve two purposes at once—it could not define both the harmonic and the contrapuntal texture at the same time. Once a system is well established, a row can be devised—such as the diatonic row on p. 21—usable, with discretion, for both purposes. But at present there is too much opportunity for confusion. Instead, either the mode should be used to establish the contrapuntal lines (as in mediæval times), or a series of "chords" or segments of the row should be devised, and the notes of these segments continually associated with each other. This latter method, however, does not seem as rich in possibilities as the former, since it would require each note to appear functionally only once in each prime and mirror.

²² Universal-Ed., 1934, p. 15.

Furthermore, the contrapuntal use of the row is substantiated by the mediæval usage. The resulting "free polyphony" would not be bound by the harmonies thus produced, although of course it would be necessary to have the parts weave about in such a manner that they produced, on accented beats, "acceptable twelve-tone consonances"—not necessarily thirds and fifths. At first, the harmonies would have little functional significance, but gradually, as a selected set of rows was established and typical progressions were thus discovered, the harmonies would undoubtedly acquire a definite set of functions.

If the row were used as a mode, it would not be necessary to treat it as an endless chain, to be kept intact at all costs. Successive phrases, separated by dead intervals, would not need to be constructed on successive segments of the row. It should be perfectly possible to repeat the same segment on the same notes or in sequences without having the rest of the notes occur in the other parts. It would not be necessary to continue through the whole row any more than it is necessary to play the entire scale at present. Reversals in direction would be common. At first, it would probably be best to avoid unprepared leaps from one part of the row to another within the course of a single phrase, since they would tend to establish new relations not included within the pattern of the row. The only fundamental restriction would be that one could proceed from any note only to one of the four notes next to it in the series—that is, to the note before and after it in the prime and mirror. For instance, a melody could be started on the first tone of the diatonic row given above and proceed only as far as *g, e*. Since *e* may either go to *f* in the prime or to *d* or *g* in the mirror, we might elect to jump to the mirror and proceed with *e, d, b, c, f*. If our melodic desires so dictated, we might next jump to the *f* of the prime and proceed in crab fashion with *f, e, g*. This would, of course, destroy the last vestige of the motival nature of the row, and in its place substitute that of the functional mode. But after all, why not? Motives are things that should vary with each piece; modes must stay fairly constant. And, if the program suggested above were adopted, the functional modes would indeed soon be selected and established, and the permissible progressions would then seem to be the only natural and logical directions away from any given tone.

There are rather more hypotheses in all this than should appear in a sound theoretical paper, and many of them would doubtless be modified if put to the test of actual practice. Most of them, however, seem to be based on more fundamental and recurrent laws of human nature

than does the row in its present form. Nevertheless, theory enters upon dangerous ground the moment it gets ahead of practice. Two things only make it seem probable that practice may here catch up with theory, and the "row" be turned into a functional mode. The first of these is that Schoenberg is already loosening up his treatment of the row as a consecutive series. In the Choruses for men, Op. 35, the handling of sections of the row is particularly free. In *Das Gesetz*, Op. 35, No. 2, meas. 29-31, only the first tenor follows the consecutive row. The other three voices sing three-note groups, derived from the row, but not adding up into one. The first and second three-note segments of the mirror are each used three times and the third and fourth sections only once. In other pieces, particularly *Landsknechte*, No. 5, the temporary reversals in direction are more frequent and extend further than in any of the earlier compositions. This does not go as far as the practices suggested above, but it clearly contributes to the loosening of the bonds of the row.

The second advance seems even more fundamental. It was said above that the transpositions in the works from Op. 25 to 31 do not signify functional modulations. They are used solely to allocate patterns to certain desired notes. The process described under C4 on p. 28 is used frequently with a different transposition dictated by each pair of melody notes. Another type is illustrated in Ex. 3 on p. 30. Obviously the transpositions are only selected as they afford the interval, g-sharp to d, featured in the 'cello, and have no further significance. The chosen interval, however, is treated in a manner quite consonant with general musical practice, and the final lowering of its last note brings about the desired climax without giving any hint of modulation.

During the same period, the transposed rows are used contrapuntally in all sorts of simultaneous combinations. In fact, simultaneous combinations of transpositions are the rule, rather than the exception, in all the compositions of this period. The complications in their use rise to a peak in the Orchestra Variations, Op. 31. The first Variation has in its first two measures an untransposed prime in two positions, a prime transposed up 3 steps, and two mirrors transposed up 3 and 6 steps—all five running parallel.

The method is not without precedent during the mediæval period, when each voice was commonly written in a different mode. Indeed, one of the principal topics of Glareanus' *Dodekachordon* is how one may determine the mode of a composition when each voice is in a different mode. Nevertheless, it is with a feeling of relief that one comes

to Op. 32, *Von Heute auf Morgen*, and finds that the transpositions are treated as functional modulations. The idea apparently was first put into practice facetiously in the cantata *Der Neue Klassizismus*, Op. 28, No. 3, in order to ape classical modulations; it was first seriously applied only in Op. 32. No rows in different transpositions are combined here, and throughout, when a new transposition appears, all simultaneous rows are in the new "key." What is more, arias, duets, and set numbers in general begin and end in the same key, with a natural series of modulations occurring during their course. Of the piano pieces of Op. 33, the second is in the "tonic" throughout, and the first has only the fourth of its five pages in "supertonic" and "dominant" transpositions. Op. 34, the *Begleitungsmusik für eine Lichtspielszene*, is equally classical in form. Starting in the tonic, it continues there for three pages of the score, modulates to the dominant, and then moves logically between what in classical times would have been called the dominant, subdominant, and supertonic of the original key. The fast middle section starts in the subdominant, but modulates through all the possible twelve keys. Just before the climax with its rapid return to a slower tempo, the tonic enters once more and continues from measure 164 to the end (measure 219) with only one short section of nineteen measures in other keys.



We have now covered the various points of the survey, but, since they have been scattered widely over several fields, perhaps it would be convenient to weave the chief themes into a postlude.

It was maintained that the twelve-tone system grew in natural fashion through the fusion of the seven regular and five auxiliary tones of the diatonic scale, and was therefore the logical successor to that system. The organization of this new constellation of tones, however, raised various problems, due chiefly to two factors, one inherent in the system and the other owing to its place in musical history. Since the tones of the system are equally distributed and present no external clues to show how the tones are to be grouped, the old idea of a mode made up of consecutive but irregularly spaced tones could not be used. In searching about for a solution, it seemed that Schoenberg's row—nearly submerged, it is true, under the collection of immature and transitory notions engendered by its being the immediate successor of the somewhat decadent and over-functionalized diatonic system—held the kernel of an idea. As

Schoenberg himself used the row, he destroyed its functional and motival significance by distributing the notes in too random and complicated a fashion. It was felt that, if the row were treated otherwise, *i.e.*, as a functional mode—with all the liberties and restrictions this would permit—, the treatment would aid immeasurably in the process of either extracting the functions inherent in the twelve-tone system or in at least endowing that system with an organized structure consonant with the requirements of the human mind.

The program is suggested only tentatively, with the full realization that only practical experiments in composition can establish its validity, and with the further realization that the speech of the Archangel Gabriel, closing Schoenberg's poem, *Die Jakobsleiter*, is here peculiarly apt: *Ob rechts, ob links, ob vorwärts oder rückwärts, bergauf oder bergab—man hat weiterzugehen, ohne zu fragen, was vor oder hinter einem liegt.*²³

²³ "Whether to the right, whether to the left, whether forwards or backwards, up hill or down dale—a man has to go ahead, without questioning what lies before him or what behind."

DEBUSSY, TCHAIKOVSKY, AND MADAME VON MECK

By EDWARD LOCKSPEISER

IN 1909, with the authorization of Debussy, M. Louis Laloy wrote:

In 1879 the wife of a Russian engineer . . . Mme. Metch asked Marmontel to recommend a pupil who would accompany her to Russia in the capacity of chamber musician. Debussy accepted. Thus he made some slight acquaintance with Rimsky-Korsakov and Borodine who were hardly prophets in their country at that time, though not with Moussorgsky whose life ended ingloriously. The *Tziganes* in the cabarets of Moscow and in the surrounding country he got to know well and it was they who first set him the example of a free, spontaneous music (*une musique sans règlement*). It did not occur to him, however, to note down any of their songs.¹

Now this "Mme. Metch," as it has already been noted, was none other than the mysterious correspondent and patroness of Tchaikovsky, Madame Nadejda Filaretovna von Meck whose letters, apart from one or two fragments, have long been withheld from publication. The complete correspondence between Tchaikovsky and Madame von Meck is now being published in Moscow;² and at long last, in the second of the two volumes that have appeared, we are able to obtain first-hand information of Madame von Meck's relations with Debussy.

The first letter of Madame von Meck's in which Debussy is mentioned is from Interlaken, and is dated July 10, 1880:

Two days ago a young pianist arrived from Paris where he has just graduated at the Conservatoire with the first prize in the class of M. Marmontel. I engaged him for the summer to give lessons to the children, accompany Julia's singing, and play four hands with myself. This young man plays well, his technique is brilliant, but he lacks any personal expression. He is yet too young, says he is twenty but looks sixteen.

He was, in fact, eighteen. The first prize he had just received at the Conservatoire was not from Marmontel's piano class but from the score-reading class of Auguste Bazille. This is interesting; for the fact

¹ Louis Laloy, *Claude Debussy*, Paris, 1909.

² P. I. Tchaikovsky, *Peripiska s N. F. von Meck*, Vols. 1 and 2, Moscow, 1934 and 1935. The translations from this correspondence appearing in the present article were kindly made for me by Countess Bennigsen.

that he had failed to gain the first prize in Marmontel's class both in 1878 and 1879—he was awarded the second in 1877—caused his parents to abandon their hopes of his following the career of a virtuoso. During these same years, 1877-1879, his failure to gain any distinction in the study of harmony had prevented him from joining one of the composition classes. The prize from Bazille's class enabled him, however, to do this; so that it was just at the time he became acquainted with Madame von Meck that he was assured of following the career of a composer.

Let us picture the young Debussy, shy and clumsy, as his friends remember him at that time, in the company of this Russian *grande dame*. His home life had been anything but happy. His father he found pretentious and his mother narrow-minded. Five children had to be brought up on the meagre income of an accountant, and Claude Achille, the eldest, had never been to school. Whatever education he had he received from his mother. From the first he was highly introspective and unsociable.

Madame von Meck was a woman of fifty and a multi-millionaire. Her husband had died in 1876, leaving her with eleven children. In the same year she developed that strange passion for the personality of Tchaikovsky which forbade her ever to make his acquaintance and which she sublimated in the letters she incessantly wrote him over a period of sixteen years. She was an accomplished pianist, cultured and widely-read. She had known the Rubinstein's well, and several of her children had taken lessons from Liszt. After the death of her husband she retired almost completely from society, giving herself up to a passionate cult of the music of Tchaikovsky, whom for a number of years she maintained with a handsome allowance.

At the end of July 1880, she travelled with Debussy and five or six of her children from Interlaken through the South of France to Arcachon. Here is an extract from a letter of August 7th, from Arcachon:

Yesterday for the first time I played *our* symphony [*i.e.*, Tchaikovsky's No. 4] with my little Frenchman. Therefore today I am in a terrible state of nerves. I cannot play it without a fever penetrating all the fibres of my being and for a whole day I cannot recover from the impression. My partner did not play it well though he read it splendidly. That is his only, though very important, merit. He reads a score, yours even, *à livre ouvert*. He has another merit, which is that he is delighted with your music. Theoretically he is Massenet's pupil and naturally considers Massenet the great luminary. But yesterday I also played your suite with him and he was enchanted with the fugue saying: *Dans les fugues modernes je n'ai jamais rien vu de si beau. M. Massenet ne pourrait jamais rien faire de*

pareil. He does not care for the Germans and says, *Ils ne sont pas de notre tempérament, ils sont si lourds, pas clairs*. On the whole he is a typical Parisian boulevard product. It seems he is eighteen and has already graduated at the Conservatoire *avec premier prix*. Blessed are they who study at the Paris Conservatoire. He composes very nicely, but here too he is the true Frenchman.

Debussy was not, as far as is known, a pupil of Massenet. He was a pupil of Ernest Guiraud whose class he entered on his return to Paris in the Autumn. During the year 1879-80 he was not enrolled in any composition class. He might have been an *auditeur* in Massenet's class or he might have learnt to consider Massenet as "the great luminary" in the harmony class of Emile Durand. For, as M. Charles Koechlin has remarked of the Conservatoire in the eighties, *on faisait du Massenet* not only in the class of this popular master. A disciple of Massenet he certainly was, as may be seen from the songs, *Nuit d'étoiles*, *Beau Soir*, and *Fleur des blés* of about the years 1876 and 1878.

Madame von Meck's remarks, however, were intended less as a criticism of Debussy's leanings than as an indication of her unbounded esteem for Tchaikovsky. Her patronizing tone in speaking of Massenet was, in fact, a childish flattery to Tchaikovsky, for she knew that he greatly admired Massenet—he had told her how *Marie Madeleine* had moved him to tears—and she apparently wished to imply that this was unworthy of him. In a letter of October 24, 1880, from Florence, she indulges her adulation of Tchaikovsky, at the expense of Massenet and the young Debussy, to a ludicrous degree.

I forgot to say that on second thought I will not give my little Frenchman the *Maid of Orleans*. I am afraid those French *charlatans*—composers like Massenet, Delibes, Godard, etc., will steal whole chunks from your opera and will delight the Paris public, making believe the music is theirs. I assure you, Peter Ilich, that they always steal from you. One day we played your First Symphony in duet arrangement. I heard this work for the first time and assure you that they have stolen sufficiently from it to last them for a long time.

Debussy and the von Mecks arrived in Florence at the beginning of September, after journeying from Arcachon to Paris and Naples. In a letter of September 8th, from the Villa Oppenheim at Fiesole near Florence, we have the earliest mention of Debussy's compositions.

I shall send you for your appreciation a little composition—one of many—by my little pianist, Bussy. This youth intends to become a composer and writes very nice things, but they are all echoes of his Professor Massenet. He is now writing a trio. It is very nice but it is again reminiscent of Massenet. He score-reads and accompanies singing perfectly . . .

The little composition sent to Tchaikovsky was the recently discovered *Danse bohémienne*, published by Schott. Tchaikovsky remarked that it was "a very nice little thing but altogether too short. Not a single thought is developed to the end, the form is bungled and there is no unity." An accurate criticism, though no doubt disheartening for Debussy who might have shared *some* of his hostess's feelings for Tchaikovsky.

It appears that, in Florence, Debussy was required to play in the household trio with the violinist, Pachulsky, and the 'cellist, Danilchenko. We gather that they were on intimate terms with the children.³ A song called *Rondeau* that Debussy wrote in 1882, on words of Alfred de Musset, bears the dedication: *Pour mon ami Alexandre de Meck. Souvenir bien affectueux*. Pachulsky married Julia (whom Debussy accompanied). Mr. Maximilian de Meck remembers that Debussy fell in love with Sophie von Meck and asked her to marry him. She was then aged sixteen and flatly refused.

On September 29th, Madame von Meck informs Tchaikovsky that her "little Frenchman" has finished his trio. "I am sorry not to be able to send it to you for your criticism, but he is leaving shortly and would not have the time to copy it out." This is no doubt the Trio in G mentioned by M. Vallas in his *Claude Debussy et son Temps*. It has remained unpublished and is dedicated in affectionate terms to his harmony master, Emile Durand.

At the beginning of October, Debussy had made an arrangement for piano duet of the Spanish, Italian, and Russian dances from the third act of Tchaikovsky's ballet, *Le Lac des Cygnes*. Tchaikovsky, whose advice was asked on their publication, suggested their submission to Jurgenson's, who held the copyright. On October 31st, Madame von Meck writes:

It has just occurred to me, dear friend, to avail myself of your stay in Moscow to hurry on the publication of the dances from *Le Lac des Cygnes*. So I am sending them to you by the same post and earnestly ask you to look through them and, if you think the arrangements good, to be so kind as to entrust Jurgenson with

³ A photograph of this trio was sent to Tchaikovsky on October 8th. From Kamenka, an estate of Mme. von Meck's in the province of Kiev, he wrote on October 14th: "I have today your dear letter with the photograph of the trio de Mme. de Meck. Bussy has something in the face and hands that vaguely recalls Anton Rubinstein in his youth. God give that his lot be as happy as that of the 'king of pianists'."

It was the presence of these musicians at her house that first caused Mme. von Meck to suggest to Tchaikovsky that he should write a trio. "Why have you never written a single trio?" she writes on October 18, 1880. "Every day I regret it, for every day trios are played to me and I always complain that you have not written one."

their publication on any conditions he likes. I will agree to everything. I will ask you not to publish the name of Monsieur de Bussy for it could somehow get into the hands of Jules Massenet and my young man might get a good rating.

For poaching on Massenet's preserve perhaps! A note to this letter says that Debussy's arrangements were published, but that it has not been possible to ascertain the name of the publisher.

Up till now it has not been easy to discover, through the tone of these letters, Madame von Meck's feelings for Debussy. Towards the end of his stay he seems to have gained her sympathy. She refers to him in terms of endearment—"Bussik" and "Petruschka." On October 13th, she writes:

My little Frenchman is leaving in a week's time for I have kept him for another fortnight. I am sorry he is going because his music gave me much pleasure and in general he is a kind-hearted boy. His friendship with a Russian student in my employment had been bad for him. For some reason the student gave himself airs and Debussy, who is quite a child, followed his example and only amused us. Now that the student has left, Bussy has quite changed . . .

And on October 31st, following the extract from the letter of this date quoted above:

Just imagine that the boy cried bitterly when he left me. Naturally I was deeply touched, he has a very faithful heart. He would not have gone at all were it not that his masters at the Conservatoire disapproved of his request for a prolongation of leave.

No doubt the agreeable duties of his post and the opportunity to work at the Villa Oppenheim were fully appreciated by the eighteen-year-old Debussy. The following spring he sought to renew his engagement. "My little Frenchman is very anxious to come here," writes his hostess on May 12, 1881, from Brailov in the Ukraine. "I will not have the heart to refuse him though I have a pianist, the elder Pachulsky."

Debussy arrived in Russia early in July. It is not clear whether he first went to Brailov and from there journeyed with Madame von Meck to Moscow, or whether he met her in Moscow. At all events she was in Moscow from the middle of July till the end of September, and at least part of this time he was with her.

Unfortunately the references to Debussy in her correspondence of these months are few. There is mention of his having played certain scores of Tchaikovsky's, but the letters of this period deal almost entirely with family matters and business worries and give little indication of the life Debussy led or the music he heard. From a letter of September 11, 1881, we learn of a journey that he made with Nicholas von Meck to Gourievo near Moscow to play the Fourth Symphony of Tchaikovsky

at the house of Countess Alexandra Bennigsen (née von Meck). How long he stayed in Russia after this visit cannot be ascertained. The next and last mention of him is in the letter of November 24, 1881, from Florence, in which Madame von Meck says:

When Bussy was with me I often translated [the words] for him, so that he should better grasp the significance of the music. I gave him the score of the *Maid of Orleans* and he also asked me for your overture to *Romeo and Juliet*. I miss him awfully, he played me so much of your music.

Such is the information on Debussy to be gained from Madame von Meck's correspondence. Her last surviving son, Mr. Maximilian de Meck, has informed the present writer that Debussy spent three summers with the von Meck family, and it may well be that more details will be found in volumes of this correspondence to be published later. We might then hear about the "Symphony" which Debussy dedicated to Madame von Meck, a movement of which, for piano duet, was recently discovered in a Moscow market and published by the Soviet State Publishing Company.

Debussy's acquaintance, during his stay in Moscow, with Russian music, other than that of Tchaikovsky, would appear from Madame von Meck's published correspondence to have been very limited. Praising his fine sight-reading in a letter of September 29, 1880, from Florence, she says that this is "most valuable . . . as I am always playing something new or at all events all I play is new for *him*"; and one might at first be tempted to take this in support of the legend that, through Madame von Meck, Debussy became initiated into the Kutchka (the Russian nationalist composers consisting of Rimsky-Korsakov, Borodine, Balakirev, Cui, and Moussorgsky), who are supposed to have oriented him towards his individual style. *Rien de plus faux!*—so far as Madame von Meck is concerned. Bizet, Mendelssohn, and Schumann, Glinka, and, above all Tchaikovsky—such was the music he was required to play. Of the Kutchka, Balakirev was the only member whom Tchaikovsky admired—and consequently his patroness who was inclined to base her tastes on his. In a letter of December 12, 1877, she says:

Of our composers I am quite unable to appreciate Rimsky-Korsakov. I think he is lifeless. "A good contrapuntist"! But what of that? That's all right for teaching at the Conservatoire, but in music counterpoint must have some living significance . . . His music shows me a man with knowledge, but exceedingly self-satisfied and heartless. Enlighten me upon him! I think Borodine never had much brains and overstepped his mark. Cui is an able though perverted musician, and as for Moussorgsky he is quite finished! But I love Napravnik and I love Rubinstein [Anton] very much, and you I adore, dear friend! . . . Here

is what I think of our composers. Correct me if I am wrong except in my opinion of you because here I have thought everything out and I have felt and my love is in my flesh and blood . . .

Raymond Bonheur, a student at the Paris Conservatoire, remembers, however, that Debussy brought back from Russia an old opera of Rimsky-Korsakov's and some songs by Borodine.⁴ The song, *La Belle au bois dormant*, written by Debussy in 1880, certainly shows an acquaintance with Borodine, and there are passages reminiscent of Borodine and Rimsky-Korsakov in other of his works of this period (notably in *Paysage sentimental* and *Le Triomphe de Bacchus*, both written between 1880 and 1883). But not of Tchaikovsky! According to M. Laloy's biography, Debussy became well acquainted with the songs of the *Tziganes* in the Moscow cabarets—a point that is always brought up in discussing his early musical development.⁵ On this Madame von Meck says nothing. M. Jean Lépine mentions that, in 1880, Madame von Meck introduced Debussy to Wagner at Venice.⁶ According to the same author, in Moscow he knew Borodine. From another source we learn that Debussy, during these journeys, heard *Tristan* for the first time, at Vienna.⁷ Wagner, Borodine, the oriental folk-songs of the Moscow *Tziganes*—here was indeed the music that might have weaned him from his devotion to Massenet.⁸ Can it be that Madame von Meck, with her infatuation for Tchaikovsky, concealed from him any preference for such music that Debussy might have shown? The scarcity of references during his visit to Moscow would thus have some significance. It is noteworthy, moreover, that, at the time of his associations with Madame von Meck, Debussy became acquainted, through his friend Vasnier, with the poetry of Verlaine, and that, between 1882 and 1884, if not before, he wrote the first version of *Fêtes galantes*. What Madame von Meck and Tchaikovsky might have said about these, the first glimpse of the real Debussy, it would be interesting to know.

⁴ Raymond Bonheur, *Souvenirs et impressions d'un compagnon de jeunesse*, in *La Revue musicale*, May, 1926.

⁵ According to Count Bennigsen, a grandson of Mme. von Meck, Debussy might have been introduced into Moscow cabaret life by Vladimir von Meck, Mme. von Meck's eldest son. A popular man in Moscow society in the eighties and a great carouser, it was he who played such havoc with his mother's fortune that in 1892 she was brought to the brink of ruin and saw herself forced to discontinue Tchaikovsky's allowance.

⁶ Jean Lépine, *La Vie de Debussy*, Paris, 1930. Wagner was in Venice in 1880, between October 4th and 30th.

⁷ Paul Vidal, *Souvenirs sur Debussy*, in *La Revue musicale*, May, 1926.

⁸ For the early influence of Massenet on Debussy see *Quelques anciennes mélodies inédites de Claude Debussy* by Charles Koechlin, in *La Revue musicale*, May, 1926. In "Jean Christophe," Romain Rolland speaks significantly of Massenet *qui sommeille dans le cœur de tous les Français*.

THE EXOTIC ELEMENT IN PUCCINI

By MOSCO CARNER

ATTEMPTS to introduce elements of non-European music into musical compositions of the West reach rather far back. Early examples may be found in the so-called "janizary" pieces of Mozart and Beethoven (e.g., the "Chor der Janitscharen" in Mozart's *Entführung aus dem Serail* and the well-known "Rondo alla turca" from his Sonata in A major; and the "Turkish March" and "Chorus of Dervishes" from Beethoven's *Ruins of Athens*). As related examples, employing certain rhythmic and melodic peculiarities of Hungarian Gypsy music, we may cite works of Haydn and Schubert. All these attempts, however, were little more than products of artistic sport [*artistische Spielerei*], introduced occasionally into some work, but without significance as regards the musical taste or style of its period.

With the beginnings of Romanticism, the picture changed. Both, Romantic literature and music, showed the influence, often very strongly, of European and exotic folklore. Romanticism discovered, to some extent, that there are peoples whose artistic expressions—even if different in nature and situated upon another level of development from those of central and western Europe—still possess so much that is novel and redolent of the soil that they command careful consideration. The direct result of this "discovery" was that peoples began to figure in European musical history who had previously played no rôle in it—or no important one—and who now, as the sources of new national schools, began to color the further development of European music. Among such peoples were the Russians, Scandinavians, and Czechs.

This fact is important, because it was directly the Romanticists' interest in folk-lore which, intellectually, paved the way for the admission into European art-music of genuinely exotic elements—that is, *not* European ones. Simultaneously, still another important factor was at work. This was the political and economic expansion which set in during the nineteenth century and which, supported by rapid technical advances, reduced the distances between the several continents. Europe came into closer contact with cultures of which, in the past, she had known only through a few books and travelers' reports. If it was the Near East

that had previously exercised a special attraction upon the minds of an older Europe—as witness the many oriental subjects in the operas of the eighteenth and early nineteenth centuries (“Turkish” operas)—, the circle now widened towards the East and West.

The American West and the countries of the Far East, especially China and Japan, revealed new and curious features tending to crowd out interest in the Near East. As early as 1779 a book had appeared, by a French priest and missionary, Amiot, which, under the title, *Mémoires sur la Musique des Chinois*, dealt with the music of East Asia. It is only since the end of the nineteenth century that we have gained more precise information concerning this alien music. An important invention proved a real path-breaker. This was the Edison phonograph which, for the first time, made it possible for exotic music to be recorded and collected faithfully and authentically. Such exotic music as Europeans had previously jotted down from performances had, for the most part, suffered from the inability of the unattuned European ear to hear the music as it was. This ear could not provide for entirely correct written transcriptions of the unfamiliar and often quite complicated sounds. Frequently investigators, without intention, simply Europeanized the unfamiliar idioms, so that a false transcript of the music necessarily resulted. The phonograph completely eliminated this danger. I mention this because Puccini, before approaching the composition of *Butterfly* and *Turandot*, had resorted not only to written transcriptions of Japanese and Chinese music but also to this modern medium, and had consulted a large number of phonograph recordings. Before writing *The Girl of the Golden West*, he had had opportunity, during a visit to America, to hear various Negro spirituals and Indian songs sung in their proper haunts.

It is striking that Puccini should have seized upon exotic subjects for no less than three of his works, and should have occupied himself so intensively with the music that would add “local color” and authentic glamor to the librettist’s scene. The question arises: Why should a European composer introduce exotic elements into his music at all—that is, elements essentially foreign to him? The answer to this question may perhaps appear to be a different one in each case; but I believe that there are three main causes for this phenomenon in European music of the nineteenth and twentieth centuries, causes which, in practice, resulted in three different types.

It is characteristic of the first type that the composer, if he writes an opera or some other programmatic music, turns to exotic material merely

for the sake of local color suggested or demanded by his subject, without his having to stand in any inner relation to exotic music at all. Thus it was with the Viennese composers mentioned at the beginning of this article, and also, to cite a few more modern examples, in Mascagni's *Iris*, Strauss's *Salome*, d'Albert's posthumous opera *Mr. Wu*, and many operas of the *Verismo* school, to which Puccini in part belonged. In them, the use of the exotic element occurs in a purely external manner and must be considered as nothing more than an interesting but rather superficial indulgence in artistic sport.

The second type is found where the purely musical peculiarities of exotic tone-systems exert such a fascination upon a composer that he assimilates certain elements of the alien music and transforms them into part of his own personal language. Verdi, for example, realized the possibility of doing this, in his *Aida*. Although this opera remained his only experiment in that direction, the oriental features are organically and inevitably woven into the general expressive content of the whole work; they are not merely engrafted upon it. We find such assimilation of exotic elements practised on a grand scale in French impressionism, which, without the influence of those elements, would never have attained its outstanding significance in the history of European music. This is not owing to chance but to a deep-seated psychological relation between primitive music and exoticism on the one hand and impressionism on the other, a relationship which we shall not be able to examine here. Puccini's exotic style belongs to the second type also.

The third type is represented by music in which exoticism is consciously introduced as a stimulus in the creation of a new musical style; in other words, the foreign musical idiom serves, so to speak, as a leaven which, acting pervasively on an older musical style, is capable of producing a new one.¹ This method was followed for a long time in American music, which, in the effort to free itself from European influence, turned at first to Indian music and later to that of the Negro.

In reality, these three types probably are found but seldom separate from one another; in general all three of them appear united in the stylistic leanings of one composer or of a whole school, with one or the other type more strongly pronounced. Even though it takes but a subordinate part in the total work of Puccini, his inclination to artistic sportiveness on the one hand and his endeavor, on the other, to give a new impetus to his inspiration, with the aid of exoticism, are clearly in evidence. But what drove him most forcefully towards exotic material

¹ Cf. Georg Capellen, *Ein neuer exotischer Musikstil*, Stuttgart, 1906.

was its strange world of unfamiliar sounds, which exercised an irresistible charm upon his keen, over-refined sense of hearing. This sense, which found clear expression in his harmonic and orchestral technique, discovered, in this unfamiliar music, traits and tendencies that attracted him magnetically and with which he felt some close, inner relation. Comparatively early, shortly after *Manon Lescaut*, he had already conceived the plan of writing an opera to be called *Buddha*, in which East Indian melodies were to be used. Nothing came of it. Yet, later, he returned three times to exotic material, and—what is psychologically important—each time at a different phase of his artistic development. In three works there is revealed an urge which, in him, amounted practically to an obsession, and from which his whole life long he never entirely escaped.

Much was written about Puccini in his day. And much reference was made to his exotic tendencies. But, to my knowledge, no serious attempt has ever been made to spot these tendencies accurately or to show how the exotic element was used by him, how it influenced the body of his music, and how it manifested itself in his technique of composition. It is interesting, from the psychological viewpoint, that Puccini should have seized upon exotic material at all. But from the standpoint of style-critique—and that is the aspect with which this study is chiefly concerned—the main problem is how he used it. For it is precisely in the "how" that the specific individuality of Puccini's style lies hidden. It must be said in advance that the following study presents only a first attempt in this direction, and therefore sets up no claim to being an exhaustive exposition of the exotic problem in western music.



In order to systematize and clarify my presentation of Puccini's exoticism, I have divided it into its several forms of expression: that is, I have examined his melody, harmony, rhythm, and instrumentation separately, notwithstanding the fact that only in the combination and concerted action of these separate elements is Puccini's individual style revealed, such as we find it in *Butterfly*, *Girl of the Golden West*, and *Turandot*. To facilitate study, the musical illustrations are cited from the vocal scores. Where illustrations are not actually printed in this article, the form of the citations will enable the reader to find them quickly (e.g., *Madama Butterfly*, Act II, [76]).

MELODY

To arrive at a correct understanding of what follows, it is necessary to mention briefly the exotic tone-systems that come into play in Puccini. East Asian music, as a whole, is based on a five-degree gamut without semitones. This constitutes the pentatonic system, with the two chief scales:

Ex. 1



A new scale may be built on each of these five different tones, so that, in contrast to what is afforded by the European major-minor system, we have here five different octave-species. Alongside these there exist also seven-degree scales that have semitones and seem to be identical with the scales of certain church-modes:

Ex. 2

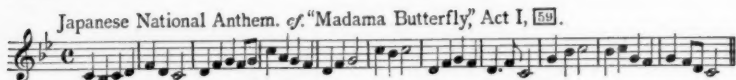


(This explains why, in Puccini, certain modal and pentatonic turns are often encountered together.) The pentatonic, however, is much more commonly used than the heptatonic. This tone-system is not peculiar to East Asia; it is found also in the music of many primitive people of Africa and the Americas, and also in the oldest European melodies. The song of the minstrel and the Indian lullaby in the *Girl of the Golden West* display the pentatonic character very clearly.

As a rule exotic melodies do not have a tonal center. They can begin or end on any degree of the pentatonic scale. The absence of a leading-tone makes all the degrees equal. To our western ear, these melodies possess no center of gravity. Hence they strike us, to some extent, as being in a state of perpetually unstable equilibrium. (See Examples 4, 8, 9, 10, and 13.) From their character there arises, for the western musician, the interesting task of giving these unstable melodies a tonal relationship, that is, of interpreting them harmonically, so that they can be adapted to the chord-system of western music. More will be said about that in connection with our discussion of harmony.

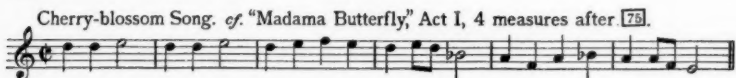
Puccini may be said to employ two methods in the melodic use of exotic tone-material. The first consists in his taking over the original

melody in literal or almost literal form. I have succeeded, in seven instances, in definitely identifying original melodies that he appropriated. Four are used in *Butterfly* and three in *Turandot*. They are quoted in Examples 3-9, with a statement of their origins and with references to their first appearances in the operas in which they are used.

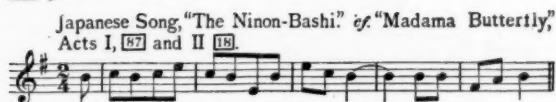
Ex. 3²

Here the appearance of official Japanese functionaries (commissioners of administration and civil servants) may have suggested the use of the national anthem.

Ex. 4

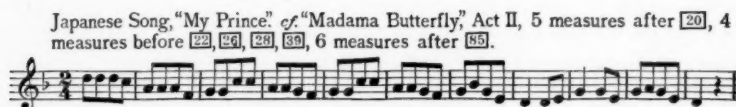


The special nature of the text (an enumeration of Japanese toilet articles) offered suitable opportunity for introducing some original exotic material.

Ex. 5³

This serves as a musical background for the scene of the wedding congratulations.

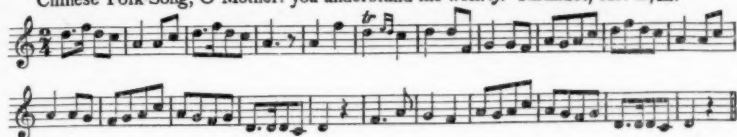
Ex. 6



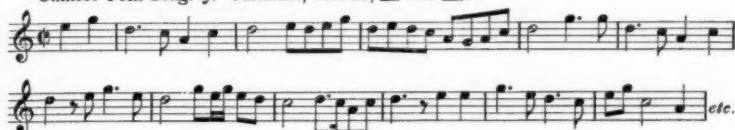
At first this stands in no cogent relationship to the text, but is soon identified as a sort of *Leitmotif* for Prince Yamadori. Very likely the title of this melody, "My Prince," was the reason for its choice.

² Examples 3, 4, 6, 10, and 11, are from Isawa Shuji, *Sammlung von Japanischen Volksliedern*, piano arrangements by Georg Capellen. Leipzig, Breitkopf & Härtel, 1904.

³ Examples 5 and 12 are from *Nippon Gakufu*, two series of Japanese Folk-Songs, edited by Dietrich. Leipzig, Breitkopf & Härtel, 1894.

Ex. 7⁴Chinese Folk-Song, "O Mother! you understand me well." *cf.* "Turandot," Act II, [1].

Ex. 8

Chinese Folk-Song. *cf.* "Turandot," Act III, [10] and [14].

These two examples are used in a very abbreviated form to characterize the three Chinese court-officials, Ping, Pang, and Pong.

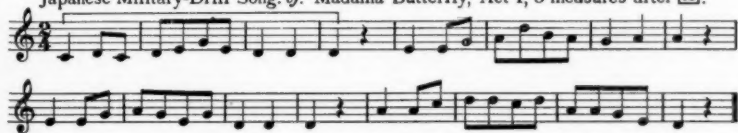
Ex. 9

Chinese Temple Music ("Guiding March"). *cf.* "Turandot," Act II, 5 measures before [20] and 2 measures after [67].

The court ceremony provides an occasion for the use of this melody.

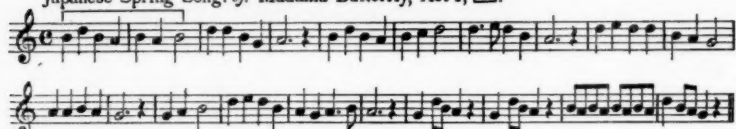
The second method—and one far more interesting from the viewpoint of the technique of composition—consists in Puccini's freely varying certain exotic melodies, or in his using them as models in the invention of similarly constructed melodies, or in his lifting characteristic motives out of them in order to mold therefrom new melodic curves. In examples 10-17 a number of exotic melodies are quoted which, in combination with the passages in which Puccini used them, offer a favorable opportunity for the study of these various possibilities. Those motives that play an important rôle are marked .

Ex. 10

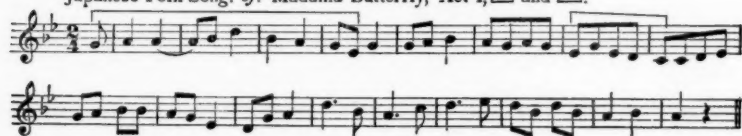
Japanese Military-Drill Song. *cf.* "Madama Butterfly," Act I, 5 measures after [16].

⁴ Examples 7-9 and 14 are from J. A. van Aalst, *Chinese Music*. Shanghai, 1884.

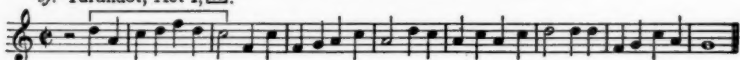
Ex. 11

Japanese Spring Song. *cf.* "Madama Butterfly," Act I, [41].

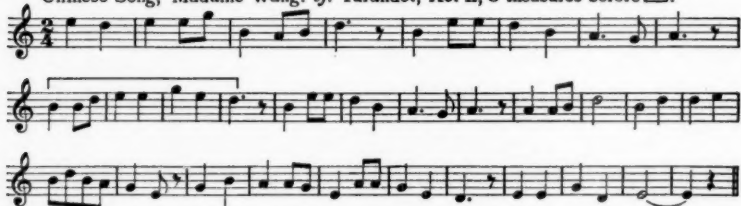
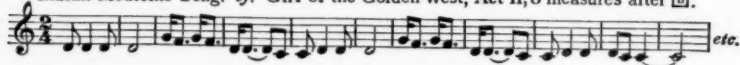
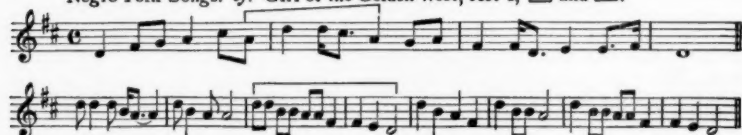
Ex. 12

Japanese Folk Song. *cf.* "Madama Butterfly," Act I, [37] and [44].

Ex. 13

Beginning of the "Song in Honor of the Emperor" (Chinese Imperial Hymn).
cf. "Turandot," Act I, [19].

Ex. 14

Chinese Song, "Madame Wang." *cf.* "Turandot," Act II, 8 measures before [23].Ex. 15⁵Indian Medicine-Song. *cf.* "Girl of the Golden West," Act II, 3 measures after [3].Ex. 16⁶ and 17Negro Folk-Songs. *cf.* "Girl of the Golden West," Act I, [20] and [28].⁵ From Natalie Curtis, *The Indian's Book*. New York, Harper & Brothers, 1917.⁶ Examples 16 and 17 are here quoted from Dorothy Scarborough, *On the Trail of Negro Folk Songs*, Cambridge (U.S.A.), 1925, though they must have reached Puccini, who died in 1924, through some other channel.

The Boys' Chorus in *Turandot*, Act I, [19], furnishes a very instructive example of the masterly technique with which Puccini could cause an organic whole to grow out of such little motives and fragments of motives. The piece, extending over 37 measures, is a composite of several exotic motives, of which the most important are derived from Example 13 (which later returns often, by itself) and a very old Confucian hymn. Although here various motives become joined with one another in a kaleidoscopic way, the whole passage—through the manner in which the heterogeneous themes are brought into combination with one another—nevertheless creates the impression of an underived, logically developed idea. This piece is at the same time an object lesson in Puccini's characteristic method of assimilating foreign elements into his own musical idiom. The technique is to be found applied almost wherever closed melodic forms appear, especially in the aria. One should scrutinize from this viewpoint Cio-Cio-San's A minor aria in Act II of *Butterfly*, or the big aria for the heroine in Act II of *Turandot*, or Liù's arias in G-flat major and D major in Acts I and III respectively of the same work. In each of these examples, various pentatonic motives are so welded together that an organic melodic curve grows out of them.

Here are a few more striking motives from Puccini, all clearly pentatonic:

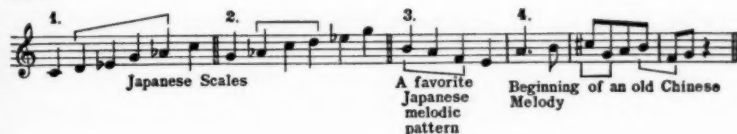
Ex. 18



Similar pentatonic passages may be discovered on almost every page of the scores of *Butterfly* and *Turandot*.

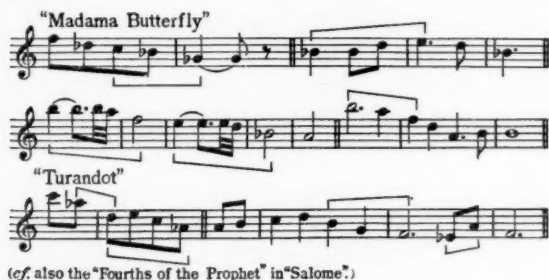
Besides the pentatonic system mentioned above, there are found, in the music of East Asia and other regions, curious scales that possess half-steps, e.g.:

Ex. 19



What immediately strikes the eye here is the preference for the augmented fourth or tritone. This "*diabolus in musica*" of the old theorists plays a very important rôle in exotic music. Its frequent appearance is attributable to the keen and typical dissonance that endows this interval—as kindred dissonances endow the second and seventh, whether simultaneous or successive—with a distinctive quality. It is the incredible sensitiveness to sound possessed by the primitive and semi-primitive peoples that may, at bottom, be the cause for this frequent appearance. It occurs in impressionistic music also, as a result, perhaps, of a parallel motivation. And, incidentally, in the twelve-tone music of a Schoenberg, the interval acquires a significance both melodic and constructive, in that it divides the chromatic scale into two equal sections, and thus becomes the axis of the atonal system. Puccini, however, uses it in the manner in which exotic music uses it—as a salient interval.

Ex. 20



(cf. also the "Fourths of the Prophet" in "Salome".)

In the short "Dance of Seduction" in G minor, in Act III of *Turandot*, there emerges suddenly, and in a striking fashion, the interval of the augmented second, which is really characteristic of the music of Arabian-Oriental culture-groups.

Ex. 21



The whole passage, for which the "Dance of the Seven Veils" in *Salome* probably served as a model, does not fit stylistically, therefore, into the pentatonic scheme of the rest of *Turandot*. The piece is merely a bit of artistic sport (cf. p. 45), which enters here as a foreign element.

HARMONY

So far we have been tracing the most important manifestations of exotic influence in the formation of Puccini's melodies. The picture becomes more complicated, however, when we turn to his harmony. Here exotic and impressionistic elements are so closely knit together that a clear separation of one from the other is often impossible. It should be borne in mind, however, that much in impressionistic music approaches very close to exotic music anyway, and that several features of the former must be designated as, on the whole, exotic—points to which reference has already been made. But it is nevertheless possible, without resorting to guesswork, to hit upon a number of characteristics that definitely point to the influence of exotic music in Puccini's harmony.

In this connection two methods may be distinguished. The first consists in investing the harmony itself with exotic traits; that is, in imitating and reproducing, through distinctly harmonic forms, certain peculiar features of exotic music, so far as that music shows any germ of chordal structure. Or else—and this is Puccini's second method—an exotic melody is set harmonically (in our sense of the word) and is "tucked" into the western chordal system. In applying this method Puccini brings to full bloom his superior skill as an ingenious harmonist.

The strikingly frequent use of the pedal-point is among the most prominent features of the first method. We find it to be almost a rule with Puccini that he supplies an exotic melody in the top-voice with a pedal-point in the bass. This is a quite conscious imitation of exotic "Pedal-point Music."⁷ The exotic pedal-points possess no harmonic functional significance. Nor do they produce upon the hearer the tension that results from the pedal-point in classic music. (The prerequisite for that tension is our western harmonic sense.) They serve solely to increase the tonal volume created by the upper voices and to bestow a special charm upon the music, precisely because of the absence of any harmonic relationship. It is purely the sensuous element that we encounter here. It is for the sake of that element that most organ-points appear in our newer music also. Puccini produces very beautiful examples in *Turandot*, Act II, [18], where the pentatonic melody, through-out 38 measures, rests upon a pedal-point on E-flat, and, in Act II, [26],

⁷ "In Japan, the first two strings, *d'* - *g*, retain their relative and absolute pitch in all tunings of the *kyōto*, even when these tones do not belong to the pentatonic scale in use." Otto Abraham, *Studien über das Tonsystem und die Musik der Japaner*, in *Sammelbände der internationalen Musikgesellschaft* IV (1904), 2.

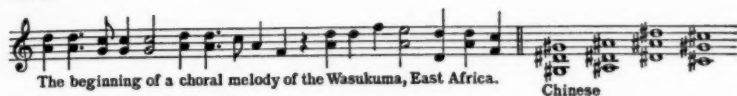
Ex. 26



Augmented triad in the second inversion, with an embellishing chord. Note the tritone in the bass.

The parallel fifths in the *Turandot* example bring us to another characteristic of exotic music: parallel chord-progressions. Wherever exotic or primitive music shows the beginning of a chordal style, parallel leading may be plainly observed, chiefly in fourths, fifths, and octaves.

Ex. 27



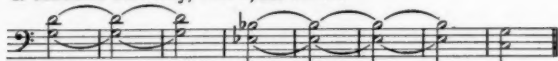
We should note that the same phenomenon may be found in certain early stages of our polyphonic music—that is, in organum and faux-bourdon—, then vanished, to reappear once more in French Impressionism, a peak in the development of European harmony. The recurring appearances surely cannot be accidents. On the contrary, they must be the result of closely related psychological associations, for which an explanation has not yet been made with complete success.

Akin to French impressionism as his art was, Puccini naturally adopted these devices rather early. One need but recall, for example, the typical parallel-fifths at the beginning of Act III of *La Bohème*, or the succession of parallel triads in the "Scarpia"-motive in *Tosca*. (See, for example, its appearance at the beginning of Act I and, in more extended form, 10 measures after [48] in the same act.) But the astonishing frequency of parallel chords (built on seconds, fourths, fifths, sixths, sevenths) in *Butterfly*, and especially in *Turandot*, is evidence that Puccini, in using them, was quite consciously imitating, after his own fashion, features of exotic music. One may see parallel mixtures of this sort in the example from *Turandot* quoted on p. 66, *infra*: parallel fourths in the flutes and celesta, combined with a pattern of sixths and fourths⁸ in the clarinets. And one may compare this example with the African chordal melody quoted above. In all essentials, the principle applied in the piece of primitive music is the same as that encountered in the example from the mature style of this twentieth-century European composer. Here are a few more typical illustrations of the same sort of parallel leading:

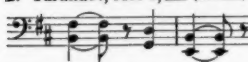
⁸ All tritones, save one.

Ex. 28

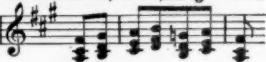
1. "Madama Butterfly," Act I, [44] (fifths)



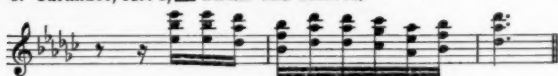
2. "Turandot," Act I, [37] (fifths)



3. "Turandot," Act I, [10] (9 chords)

4. "Turandot," Beginning of Act II
(parallel triads, bitonal)5. *Ibid.*, 2 measures after [44]
(parallel sevenths)

6. "Turandot," Act I, [14] (fifths and octaves)



We now come to the second method, namely—Puccini's way of setting exotic melodies harmonically (in our sense), or, to put it differently, the way in which he "tucks" the alien melodies into our chordal system. At this point, let it be said that we encounter, in Puccini's application of this method, the same harmonies, on the whole, as are characteristic of his non-exotic operas. The whole harmonic vocabulary is applied, from simple triads to the most complex altered chords and chords decorated with "unessential" notes. Often this range of different harmonic possibilities is displayed in the setting of one and the same melody. An ideal example of this range is offered by the treatment of the "Yamadori" melody (see Ex. 6 on p. 50) in Act II of *Butterfly*. I give below the opening measures of this melody in its six different harmonic investitures.

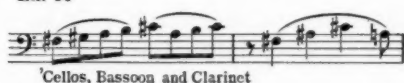
Ex. 29

"Madama Butterfly," Act II, 5 measures after [20] *Ibid.* 4 measures before [22]*Ibid.* [26]*Ibid.* [24]



Puccini's resourcefulness in discovering the different harmonic possibilities of one melody is here clearly displayed. A similar example is afforded by the minstrel's song in Act I of *The Girl*. It is interesting to compare the simple triad harmonization at [20] with the many passing-tone figures 3 measures after [26] and with the contrapuntal countermelody 5 measures after [26].

Ex. 30



The combination of both methods—*i.e.*, imitation of exotic “harmony” and harmonic setting (in our sense)—is shown in the following passage from *Butterfly*, Act I, [88]:

Ex. 31



The melody (devoid of half-tones) appears here in three different types of harmonization: measures 1-6 employ the pedal-point technique, with

which we are already acquainted; in measures 7-10 the notes of the theme are all treated as parts of the dominant ninth of F major; in measures 11-14 we have the tonic-dominant progression in the bass used as a recurring pattern.

We spoke, in connection with parallel leading, of tendencies towards a sort of part-music in exotic art, so far as certain vertical combinations were concerned. There exists besides, a part-music of a more linear nature—so-called heterophony.⁹ The principle of heterophony consists in a melody's being employed simultaneously in several voices, but in such a way that the melodic line of the leading voice—which has the "Theme"—is not duplicated in the other voices—which play round the fundamental line freely and vary it, without, however, wandering so far from it that one may say they have melodic independence. We believe we hear different parts, but, at bottom, what we hear is always the same melody being incessantly varied in the other voices:

Ex. 32



This example from a Javanese "score"¹⁰ displays the special principle of heterophonic music very clearly. The melody lies in the lowest voice, and, although both the other voices seem to have melodies of their own, they in fact merely play upon the pentachord, *d-f-g-a-c*, which is the basis of the leading melody. This curious species of primitive part-music did not elude Puccini's sensitive ear any more than did the other kinds. When he heard it on phonograph records and imitated it in his *Turandot*, he was by no means aware that he had hit upon one of the most interesting and complex devices in exotic music. There are only a few spots in his work that bear heterophonic traits, but these are enough to prove the fine artistic instinct of a musician who had, by listening, penetrated the last secrets of exotic music. Proof of this is offered by the following passage from *Turandot*, Act III, [9]:

⁹ Cf. Guido Adler, *Heterophonie*, in *Peters Jahrbuch*, 1908, and Robert Lach, *Natur und orientalische Kulturvölker* (contribution to Adler's *Handbuch der Musikgeschichte*, Vol. I).

¹⁰ Quoted from Carl Stumpf, in *Sammelbände für vergleichende Musikwissenschaft*, I.

Ex. 33


The lowest voice (in the trumpet) consists of a melody (devoid of semitones) which moves on the tetrachord *d-e-g-a*. Against this, the oboes and clarinets sound the same tones of the tetrachord, grouped vertically. The same tones, in sixteenth notes, are given to the violins and harp. The highest part combines, in the piccolo and flute, the tones *e* and *a*, in the form of a harmonic fifth interchangeable with a fourth—that is, the tones which, from the standpoint of rhythm, occupy most prominent positions in the main melody. This is a clear example of heterophony. A principal melody (trumpet) is accompanied partly by chords (woodwinds), partly by melodic parts (violins and harp), formed by grouping together or by dissolving the components of the principal melody. If we compare this with the Javanese illustration given above, the identity of the heterophonic principle employed in both examples will become evident at once, in spite of the fact that, in them, we are confronted by two heterogeneous musical styles. In the comparison, the *Turandot* example will appear more primitive than its Javanese counterpart, in that it does not accomplish an extended play upon the main melody, but employs a vertical type of “accompaniment.” As against this, however, rhythmic contrast is much stronger in the Puccini extract than in the exotic example. The brief passage that follows it, from [10] to about [12], rests upon the same principle. The main melody (in the horns) is based on the pentachord, *a-c-d-e-g*,


Ex. 34



and this pentachord likewise lies at the basis of the other parts (*i.e.*, the flutes, xylophone, celesta, and violins). (See Ex. 8 on p. 51.)

The musical device just discussed springs admittedly from very primitive and rudimentary attempts at either a vertical or horizontal polyphony. That it should, in Puccini, attain such apparent complexity is owing to the fact that it is wedded to a highly developed harmonic style and therefore must undergo certain modifications before it can serve, in our music, as an adequate means of artistic expression. The special kind of modification to which Puccini subjects it, forms the most interesting contribution to his use of exotic material.

RHYTHM

Here also certain exotic influences make themselves felt, though not to the same extent as in Puccini's melody and harmony. A device that strikes one particularly in his music is the persisting repetition of a fixed, unchanging rhythmic-pattern, retained throughout many measures. If this is used in a slow tempo, there sets in, willynilly, the feeling of monotony that we experience in listening to certain temple and funeral chants. Puccini often deepens this effect by retaining a single harmonic sequence, as we have seen in our discussion of the primitive tonic-dominant progression (*cf.* pp. 55-6). Typical examples of such unvaried, tenaciously retained rhythms occur, in *Butterfly*, in the Prayer mentioned above (p. 56), with the rhythm  and in the big


A-flat minor aria of the second act, with the syncopated figure .

or  persisting almost throughout. Such examples occur also in Johnson's short G minor passage in Act III, 23, in *The Girl*, with its unrelenting half-notes; at the beginning of Act I of *Turandot*, with its unchanging eighth-note beats  and with particular effect in the almost terrifying insistence of the eighth-note rhythm in the big aria for *Turandot*, in Act II:

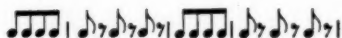


The passages quoted are all examples in slow tempo. If the rhythmic *ostinato* is employed in rapid tempo, there results, instead of the monotony mentioned above, an impression of fanaticism and wildness—which can often work up to frenzy, as may be observed in many war

and ceremonial songs of primitive peoples. An extreme example of this sort may be found in the choruses in Act I of *Turandot*, where Puccini, through the use of this technical device, gives masterful expression to the agitation, bordering upon madness, of a blood-thirsty, intoxicated crowd. (Related instances of "barbaric" rhythm may be found in certain choral scenes in Moussorgsky's *Boris Godunow* and in some passages of Stravinsky's.) To this category belong also the Gold-diggers' Choruses in Acts I and III of *The Girl*, though naturally they are not as stark and elemental as the choral passages in *Turandot*. A very lovely example, showing how a persisting rhythmic figure may serve also for the expression of naïve joy and innocent excitement, is offered by the chorus of friends and relatives in Act I of *Butterfly*, with

the characteristic dotted rhythm: 

Frequent change in meter and the use of unequal rhythmic measure-segments (such as go to make up measures of $\frac{5}{8}$, $\frac{7}{8}$, or $\frac{5}{4}$) may likewise be referred back to certain individual features in the rhythm of exotic music. *Turandot* offers typical examples. In the entrance-piece of the three masks, in Act I, the meter continually fluctuates between $\frac{2}{4}$ and $\frac{3}{4}$, with the persisting rhythmic pattern



so that the passage takes on a grotesque marionette-like character. Rhythms made of unequal segments may be found in the following passage (devoid of semitones) in Act I, [37]

Ex. 35



and in the Imperial Hymn, for chorus, in Act II shortly after [39]. The latter contains also the prolongations, fermatas, and rests, that are typical of exotic music and clearly illustrate its rhythmically amorphous character:

Ex. 36



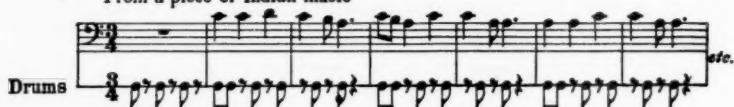
The polyrhythms of exotic percussion-music may also be found very abundantly in the score of *Turandot*. (Stravinsky, especially the Stravinsky of *L'Histoire du Soldat*, may have been an additional influence working upon Puccini.) The following two examples show, in striking fashion, the close relation between exotic and modern European polyrhythmics.

Ex. 37



Ex. 38

From a piece of Indian music



In each of these illustrations, the percussion instruments punctuate the main melody in one or more cross rhythms.

The important rôle played in this connection by the percussion instruments makes it necessary for us to refer to certain features in Puccini's handling of the orchestra.

INSTRUMENTATION

Here the influence of exotic music is shown, in a purely external fashion, by the choice of certain orchestral instruments. The predominance of percussive or noise instruments as well as bells in all exotic and primitive music is clearly reflected in some of Puccini's scores. A mere glance is enough to convince one. His inventory of exotic instruments includes the Japanese tam-tam, Chinese gong, a great number of large and small bells, different kinds of drums, the tambourine, xylophone, and bass-xylophone. In *Turandot*, the brass (in the stage-

music) and the saxophone (e.g., in the Chorus of Boys behind the scenes, in Act I) serve as important factors in heightening the impression of "instrumental exoticism." The different orchestral effects Puccini achieves through delicate mixtures of *timbres* and through the unusual combination of various instrumental groups, are a study in themselves. I cannot give here a systematic description of this highly interesting field of modern orchestral technique, but a few typical illustrations may serve as an indication of the manner in which the most refined sensitivity to sound and the most masterful control over the modern orchestral apparatus are combined, in Puccini, to convert the color-wealth of exotic music into a wholly personal and original style. The pentatonic melody in *Butterfly*, Act I [41], provides a good example of the combination—very frequently encountered in his work—of high wood-winds with harp and bells:

Ex. 39

Ex. 39 is a musical score for three instruments: Piccolo & Flute (Picc. & Fl.), Harp, and Small Bells. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The Piccolo & Flute part plays a pentatonic melody with eighth and sixteenth notes. The Harp part provides a rhythmic accompaniment with chords and single notes, marked with *mf* and *pp*. The Small Bells part plays a simple rhythmic pattern. The score is marked with a first ending bracket and ends with *etc.*

The charm of this passage lies chiefly in the delicacy and unfamiliar tonal quality of its instrumentation. By way of contrast, the following passage from *Turandot*, Act III, shortly after [11], has an almost grotesque effect:

Ex. 40

Ex. 40 is a musical score for five instruments: Piccolo (actual pitch), Trumpet (con sord.), Triangle, Celesta, and Violoncello (Viol.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The Piccolo part plays a pentatonic melody with eighth notes, marked *p*. The Trumpet part plays a similar melody, also marked *p*. The Triangle part plays a rhythmic pattern with eighth notes, marked *p*. The Celesta part plays a series of chords, marked *p*. The Violoncello part plays a series of chords, marked *p*. The score is marked with a first ending bracket and ends with *etc.*

Observe the wholly unusual doubling of the trumpet-melody in the piccolo (at a distance of two octaves!), rhythmically emphasized by the triangle. The stridency of this unusual combination is somewhat tempered by the *tremolo* of the violins and the bell-like pentachord of the celesta. The passages for the three comic figures, Ping, Pang, and Pong, in particular afford clear examples of Puccini's resourcefulness in producing interesting exotic sound-effects. There are, among them, passages which, in their instrumentation, bear an extraordinary resemblance to exotic "scores," passages such as the following extract from *Turandot*, Act II, [9]:

Ex. 41

Flutes

Clar.

Bassoon

Celesta

Harp

pp

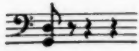
pp

pp

pp

(armonici)

pp

Certain felicitous orchestral effects that one may light upon here and there remain to be mentioned. Among them are the use of the harp to imitate a banjo in the Gold-digger's song in *The Girl*, and, in the same opera, Act I, 1 measure after [38], the production, in quite unusual fashion, of drone-bass fifths  by the kettle-drums, fifths that sustain the Bolero-rhythm of the *Alla Spagnuola*, sonorously and rhythmically. At some points there may be found imitations of exotic mannerisms in singing, such as humming, *glissandi*, and *falseto* and nasal sounds, which occur in the choruses in *Butterfly* and *The Girl of the Golden West*.

* * *

We have arrived at the end of our path. It has led us from simple

manifestations, such as the use of original exotic melodies—which are here, for the first time pointed out and quoted in connection with Puccini's use of them—; over the pentatonic scale in the construction of melodies; to harmonic problems, such as the appearance of pedal-point, persisting chord-progression patterns, and parallel combinations. And the path ascended to its summit in reaching the complex phenomenon of heterophony, as it is displayed in Puccini's latest and most mature work. In our further course, we came to persisting rhythms and the polyrhythmics of certain percussion passages, which already touched in part upon the domain of "instrumental exoticism." In this domain, we were able to establish, besides the use of exotic instruments, quite definite effects and mixtures of tone-quality that could be referred back to exotic influence.

The guiding thought of this study was to afford, through a systematic presentation of the exotic influence upon Puccini, a clear perspective of the bewildering abundance of these individual phenomena. And further, to furnish proof, based on analysis, that Puccini's use of exotic material did not spring from a fashion of his period—as did that of his antipode, Strauss, or that of some of his other contemporaries—, but from an inner, irresistible urge to cope with the exotic problem in music. Hence, I believe we are justified in speaking of an exotic element in Puccini's music.

(Translated by G. R.)

SIBELIUS: SYMPHONIST

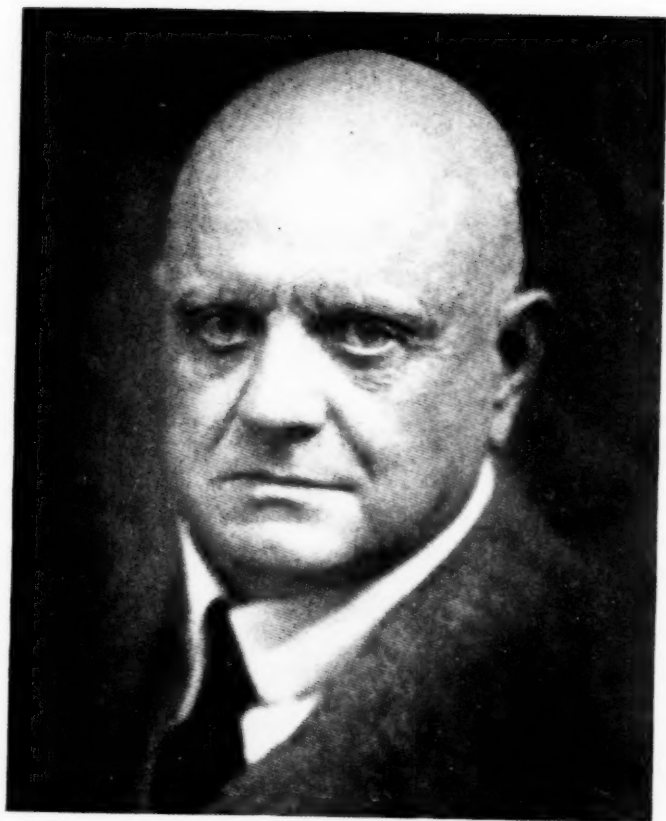
By ALFRED H. MEYER

THE OUTSTANDING SYMPHONIST of these latter years is undoubtedly Jan Julius Christian Sibelius, whose seventieth birthday the musical world observed on December 8, last. To be sure, in the popular mind Sibelius is still primarily the sort of nationalist who achieves his purpose by frequent reference to folk-song and by a few easily remembered twists or turns of idiom that provide "local color." But the work of Sibelius must be approached from a far broader viewpoint.

The "nationalist" Sibelius has achieved most significantly in the field of the symphony. His symphonic style presents the true Sibelius. Nationalist, symphonist, Sibelius is always an individualist, an independent, utterly unlike any one else under the sun. By being entirely his own self, he has attained that universality of expression generally credited to the great symphonists of history. To their number Sibelius belongs.

To speak of Sibelius as a nationalist in the sense in which one applies the term to a Grieg or a Smetana is to understate the case both of the composer and of the whole matter of nationalism. For Sibelius may be described as a nationalist only in the broadest possible sense. His nationalism cuts far more deeply than that expressed by a more or less clever manipulation of more or less obvious folk-song material, or material derived from the folk idiom. Sibelius is something infinitely more than a folk-song nationalist. His relation to his native land expresses itself (1) in the influence which the topography of his country has had upon his music; (2) in the effect which the study of Finnish history and particularly Finnish mythology has had upon his work; (3) in the intangible something in his blood which is more elemental than all these, that something which makes him a Finnish personality on almost every page of every one of his scores.

The folk-song fallacy in regard to the music of Sibelius may be disposed of in the words of Mr. Cecil Gray, in his excellent monograph on the composer, when he says flatly, "... he has never, so far as I am, or he is aware, made use of a folk-song in any of his compositions. It



JEAN SIBELIUS (1930)

(Photograph by Ivar Helander, Helsingfors)

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is true that he has arranged a small group of Finnish melodies for pianoforte, but that is a very different thing from using them as material for his own works." It may be added that the passages in his works which are composed in folk-song style (such as the lyric section of *Finlandia* or the slow movement of the First Symphony) constitute a comparatively small proportion of his entire work.

Sibelius as the painter of the topography of his country has been beautifully described by Mr. Watson Lyle in an article in *The Musical Quarterly* for October, 1927. A few sentences may be quoted:

... a composer of nationalist expression, an ideal that concurs with his abiding love for the lakes, canals, islands and mists, and miles upon miles of forests alternating with stretches of marsh, and flat wastes of the country that is homeland to him. He has an unusual ability for translating into terms of music these natural features of the countryside—the shimmering waters, the strange echoes in the forests, the bird-calls, and the depressions emotionally conjured by the desolation of areas of waste-land, and the ghostly veiling of objects by mist and fog. In fact, it is by emotional suggestion quite as much as by musical realism (*i.e.*, the direct representation of natural sounds by means of music) that his art becomes an expression of his country, and the psychology, the prevailing sadness, that is a legacy of hundreds of years of oppression of his country by more powerful nations.

The history and mythology of his country find their expression principally in Sibelius' programmatic music. Much of the inspiration for this music, as well as the texts for his choral works, Sibelius has drawn from the great national Finnish epic, the *Kalevala*. Such works as the early symphony for soloists, chorus, and orchestra, *Kullervo*; the four *Legends*, Opus 22 (including the popular *Swan of Tuonela*); the symphonic fantasia, *Pohjola's Daughter*—all have their basis in this great poem. Another source into which Sibelius frequently delves for his material is that of Finnish and Scandinavian history and literature. His works include a considerable body of incidental music to dramas of Scandinavian authorship. That he occasionally ranges farther, into world literature, does not affect his essential nationalism.

Fundamentally, Sibelius writes Finnish music because he is a Finn. Writing as the son of one's native land—this, the broadest of all bases for a nationalistic musical style, is the most difficult to explain in mere words. But all musicians adopt that basis whether intentionally or not. No one could possibly confuse the styles of Bach or Beethoven or Wagner with the styles of Rameau or Debussy or Ravel; nor the styles of any of these with those of Verdi or Puccini. Despite personal differences, all these group themselves into three categories which genuine music-lovers can easily distinguish, but which words are relatively help-

less to define—the German, the French, and the Italian. In the same basic sense the music of Sibelius, all his music, whether absolute or programmatic, is Finnish. Here is a common denominator large enough to include all the composer's work. That his finest work is fine enough to have a universal as well as a national appeal does not make it one whit less Finnish. It merely indicates the stature of the man. Wagner, Debussy, Verdi, are none the less German, French, Italian, because their music speaks to all mankind.

As far as we are able at present to determine, the very best work of Sibelius is that in which he speaks in his national language to all the world as his audience—the seven symphonies. (It is well known that Sibelius has been at work for some years on an eighth symphony, but there is still a considerable degree of mystery concerning the date when its completion may be expected.) These seven do not, of course, include the above-mentioned programmatic choral symphony, *Kullervo*.

Probably no composer, not even one of the contemporary innovators, has shown a higher degree of originality in his work than has Sibelius in these symphonies. This originality manifests itself (1) in the treatment of the symphonic form; (2) in the idiom employed—harmonic, melodic, orchestral; (3) in the loftiness and profundity of the thought presented; (4) in the individual character of each single one of them. Not one of the symphonies resembles any of the others—beyond the point that all are recognizably in the Sibelius style—any more than the sonatas or symphonies of Beethoven resemble each other.

Sibelius' treatment of symphonic form varies from that of the complete, fairly conventional model (as in the First Symphony, in E minor, with its regular four movements, two in orthodox and one in modified sonata-form) to that of a single movement (as in the Seventh Symphony, in C major, which in its one movement finds place for the virility of the usual "first theme," the lyricism of the "second theme" or of the slow movement, and the playfulness of the *Scherzo*, yet does so without in the least perpetrating one of those monstrosities of formal looseness or of excessive intellectuality that sometimes characterize the sonata or symphony in one movement).

Between these extremes one finds all manner of formal treatment. In the Second Symphony, for example, the exposition of the sonata-form states the usual theme-groups; the development, instead of analysing (as is the conventional method), synthesizes several of its motives into wholes of greater breadth and more powerful sweep than those of the exposition; the recapitulation affords true climax by presenting

significant parts of each of the two theme-groups simultaneously. In the Fourth Symphony, the second theme of the sonata-form is only hinted at by a short motive-like passage not more than a few measures in length.

The scope of the symphonies varies also from that of the expansive First and the relatively expansive Fifth, to that of the slender, ingratiating Third, the almost abnormally concise Fourth (which those who know Sibelius' work most intimately are inclined to consider the greatest of them all), and the spare, gaunt, skeletonized Seventh. The whole sonata-form of the Fourth, for example, consists of only one-hundred-and-fourteen measures! A work of this size from most composers would be labelled a "sinfonietta." But this work is so packed with significance that such a designation would be a positive mockery. In his formal schemes, then, Sibelius is truly an "original," and, at that, one whose originality takes on as diverse shapes as are to be found elsewhere in the music of the last three centuries.

Sibelius' idiom makes it impossible to classify him as either a modernist or a traditionalist. He does not cultivate any of the "-isms" or "-ologies" of many of the modernists; he has no innovating harmonic or contrapuntal scheme or device, no pet system or scheme of chords, no new-fangled theorizings to launch, develop, or exploit. He has not added a single scrap to that expansion of harmonic material which is the key to the complex of forces that still go by the name of "modernism." He has indeed been reproached for not being concerned with the problems of his day. But this must surely be, in part at least, a matter of definition, of stating what is meant by the phrase, "problems of the day." Just possibly Sibelius is solving a more fundamental problem than the technical problems of his detractors, the great problem of making a truly enduring music.

If Sibelius should not be called a "modernist," his musical thinking is still far too advanced for him to be grouped with even the most forward-looking conservatives. His Fourth Symphony, for example, was at its first hearings (and in some quarters remains even now) as hard a nut for critics and public to crack as were the most original things of a Debussy or a Stravinsky when they were new. Though he has not added to the expansion of harmonic material, he has also not failed to utilize in his own personal way the new devices which the advancing harmonic development of the age has brought to light. He can perhaps be described as an eclectic in the best and broadest possible sense of that term. But such a description must not be taken as a reflection on

his originality. For his style, one of the most characteristic and individual of recent centuries, is not merely the sum of its technical features; it is characterized by an individual use of the widest possible range of musical material, the whole tinged by the effects of his physical and mental environment, and indeed of his unique personality.

Nevertheless, it is pertinent to pass in review some of the principal elements of that style.

* * *

Sibelius is blest with a melodic gift that places him among the great melodists. His melody is often as simple and delightfully pleasing as that of Mozart, or of an unpretentious, naïve folk-song. Again, it is as austere and forbidding as some of the graver melodies of Brahms. Or yet again, it has the rich opulence of a melody by Tchaikovsky. Those who like to point out affinities to Tchaikovsky need surely to be reminded of the equal presence of these others. And even where the melodies of Sibelius and Tchaikovsky seem superficially most to resemble each other, their emotional connotations are always different: where Tchaikovsky wallows in passion, Sibelius climbs the heights of sublime exaltation; where Tchaikovsky displays mere sentiment, Sibelius achieves a tenderness that points more in the direction of the later Beethoven; where Tchaikovsky does not succeed in going beyond rhetorical emphasis (no matter how well realized), Sibelius gives us true nobility; and the morbidity of Tchaikovsky never mars any of the work of Sibelius.

Rich, opulent melodies are to be found more readily in the first two symphonies than in the later works. The following are especially noteworthy.

Ex. 1. First Symphony, second part of first theme:



The entire symphonic literature probably holds few melodies of more intense, sustained exaltation than that of the second theme of the last movement of the First Symphony:

Ex. 2:



For sheer charm of melodic contour and originality, together with the utmost simplicity, the theme of the contrast section of the third movement of the Second Symphony deserves quotation:

Ex. 3:



The folk-song-like character of the following examples will be readily apparent:

Ex. 4. Principal theme of the second movement of the First Symphony:



Ex. 5. First thirteen measures of the Fourth Symphony (the theme in folk character, to which attention is called at this point, begins with the last note in the sixth measure):



Like Schubert's accompaniment figures, those of Sibelius often have a definitely melodic cast. Notice the beginning of the Second Symphony:

Ex. 6:



With the later symphonies, his melodies take on a graver, more austere cast. Here surely Sibelius is to be compared with Brahms more than with Tchaikovsky. Note these two fine examples from the Seventh Symphony:

Ex. 7. This is the passage that corresponds to the *second theme* in a conventional sonata-form:



Ex. 8. This is the solo for trombone that serves as the central theme of the symphony and appears three times:



Examples quoted for other purposes will give further proof of the highly melodic character of the music of Sibelius.

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Sibelius, like all the greatest masters of music, has the uncanny ability of making something wondrous out of next to nothing at all. How frequently he constructs an exquisitely turned, or an imposing, grandly proportioned, paragraph or group of paragraphs, or indeed whole movements, out of an utterly insignificant motive! In this, he can be compared with the Mozart of the G-minor Symphony or the Beethoven of the Fifth.

The stark simplicity of the kettle-drum motive out of which grows the theme of the *Scherzo* of the First Symphony is an excellent case in point:

Ex. 9:



Similarly the motive for the *Scherzo* of the Second Symphony:

Ex. 10:



Note also the motive at the beginning of the Third Symphony:

Ex. 11:



The great Finales of the First and Second Symphonies are also made out of next to nothing:

Ex. 12. Finale of the First Symphony (first theme):



Ex. 13. Finale of the Second Symphony (first theme):



Note also the beginning of the Seventh Symphony:

Ex. 14:



The entire Fourth Symphony is full of examples in point. Note first of all the augmented fourth between the first and third notes of the symphony (see Ex. 5). This interval is so prominently used in all the movements of the symphony that it would be entirely justifiable to call the work a *Symphony on an Augmented Fourth*! Note especially the pungent entry of the interval, in going from measure 9 to measure 10, in the principal theme of the second movement:

Ex. 15:





Note its startling appearance later in the movement:

Ex. 16:



Note it once more as a dominating motive in the last movement:

Ex. 17:



Another fine example of making much of little is found in the third movement of the same symphony, where the second theme is based on nothing more than an ascending perfect fifth:

Ex. 18:



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It is a marked characteristic of the style of Sibelius that the doublings of his voices (inherent in his thought, be it remembered) frequently proceed in sustained successions of thirds or sixths, such as would be frowned upon by academic contrapuntists. If these might be interpreted as concessions to "prettiness," their appearance nevertheless runs deeper than a mere attempt at ornamentation, for without the thirds or sixths the passages in question at once become meaningless. There is no single device that Sibelius uses more frequently. Out of innumerable examples, the following are quoted:

Ex. 19. First Symphony, first movement, second theme:



Ex. 20. First Symphony, second movement, development:



Ex. 21. Second Symphony, first movement, transitional passage:



Ex. 22. Third Symphony, second movement, first theme:





Ex. 23. Fourth Symphony, from second movement:



Ex. 24. Fifth Symphony, first movement, development of first theme:



Ex. 25. Sixth Symphony, from first movement:



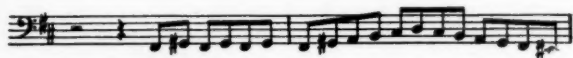
The original cast of Sibelius' mind is nowhere more positively in evidence than in his treatment of rhythm. Often, in his long developments from seemingly unimportant motives, everything seethes and boils and is in a state of ferment. Of course, the point of such developments is the long emotional *crescendi* to which they give rise—*crescendi* that can be compared to the greatest of the *crescendi* in the fugues of

Bach. Every one of the symphonies yields examples. The following four are chosen for purposes of illustration:

Ex. 26. First Symphony, third movement, development section:



Ex. 27. Second Symphony, last movement (this two-measure figure begins a huge, tremendously stirring passage of thirty-seven measures):



Ex. 28. Sixth Symphony, from second movement:



Ex. 29. From the Seventh Symphony:



Ex.
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Such a development is usually energized by rhythms of almost unparalleled strength, persistence, and ruggedness. Occasionally this ruggedness all but borders on the uncouth. If the uncouthness be judged undesirable, compensation for it is surely offered by the elemental power inherent in the effect. Examples already given illustrate this point. See particularly Exx. 9, 11, 12, 26. Note also these two examples from the Sixth Symphony:

Ex. 30:



Ex. 31:



This effect of power is frequently gained by long pedal points. Except his thirds and sixths, there is no device that Sibelius uses more persistently and more effectively. These pedals are sometimes pages in length. As often as not they occupy salient positions in his huge structural schemes, as do, for example, the long pedals on important dominants. More than any one other factor, perhaps, these pedals contribute to the granitic, mountainous strength of Sibelius. There are pedals of long continued single notes; there are pedals on two alternating notes; there are a few pedals made up of whole chords; there are, finally, pedals that consist of long *ostinato* figures.

Single notes: The long F-sharp that leads to the end of the exposition of the first movement of the First Symphony is a splendid example. It continues for thirty-six measures, progressing eventually to B, where the exposition ends. In the recapitulation it returns on the note B for thirty-eight measures, leading to the final E which is the tonic of the movement.

Ex. 32:



Another striking example is the G held in the Seventh Symphony, pp. 64-68 of the full score. Examples already quoted show a number of other pedal effects.

Alternating notes: The beginnings of two outstanding examples have already been quoted. The F-sharp and E of Ex. 5 (from the beginning of the Fourth Symphony) continue to measure 24; after a few measures of relief the F-sharp joins with C-sharp in measure 28, and the pedal of these two notes continues to measure 35.

The bass—D and C-sharp—of Ex. 13, the beginning of the Finale of the Second Symphony, continues uninterruptedly for sixteen measures.

Chords: A notable example is found at the beginning of the Third Symphony. The first eight measures lead subtly to the chord of C major, the effect of which is then held as a background until measure 30.

Ostinati: The figure in Ex. 29, from the Seventh Symphony, is extended two more measures, then continues through four pages of the score. But the most monumental pedal in all the seven symphonies dominates much of the finale of the Second Symphony. In the exposition, the figure quoted as Ex. 27 forms the basis of a pedal that continues for thirty-seven measures. It should be said that during its course the figure contracts to a one-measure figure, the contraction adding to the excitement. In the recapitulation, the pedal returns. The figure

ascending from D (the tonic of the symphony), and continuing for seventy-four measures, eventually conscripts almost the whole orchestra.



With the virility of Sibelius' rhythm often goes a recklessness in the use of harmonies, a recklessness positively Bachian in character. In his harmonies Sibelius is always cutting Gordian knots. Often when "school-book" harmonies would seem to be indicated, Sibelius rides rough-shod over the seeming requirements, with results that are nothing less than shocking on paper but (as in parallel instances in Bach) never seem to offend the ear when brought to performance. Two examples will suffice.

Note the unconventional voice-leading in Ex. 18, from the third movement of the Fourth Symphony, already quoted.

Note also the following, from the Sixth Symphony:

Ex. 33:

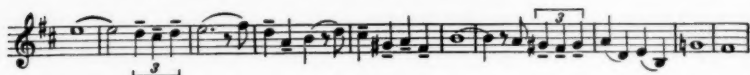


The music of Sibelius is strikingly economical. This statement is made advisedly and with full consideration of the massive climaxes he often achieves. There is no "padding" to be found in the music of Sibelius, either through unnecessary backgrounds, or through pointless thickening of contrapuntal interweavings, or through "filling-in" methods for the building of orchestral sonorities. The huge climaxes are the natural outgrowth of the material rather than the mere piling up

of sound. If a single voice suffices Sibelius for the expression of his thought, a single voice he uses, and no more. Thus the passages in unisons or doublings in the octave. Thus also the open, spacious writing in no more than two or three parts or voices.

Here are two passages from the Second Symphony, in which a single line suffices Sibelius:

Ex. 34. From the first movement:



Ex. 35. The beginning of the second movement:



There is also the hauntingly beautiful long passage from the first movement of the Fourth Symphony. This must be heard in its orchestral dress to be fully appreciated.

Ex. 36:



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Sibelius' orchestral sonorities are surely chosen as the best conceivable vehicles for the particular thoughts conveyed by means of them, regardless of their purely sensuous "sound" from the orchestral colorist's point of view. As such they may seem uninviting and even forbidding to the uninitiate, even as Brahmsian sonorities formerly seemed to call chiefly for apologies from Brahms' admirers. But once the thought in the

symphonies and other works of Sibelius begins to make itself clear, the orchestral sonorities become eloquent.

This point can hardly be illustrated by examples in notation. Suffice it to say that each of the symphonies has its own special orchestral coloration, which matches its thought with the greatest fidelity.

The symphonies of Sibelius are as highly individual in character as in formal scheme. Not twice is the structure built in the same way; not twice does the patterning use similar devices: neither do any two of the symphonies reveal kinship of content. Thus the First is grandiose and magnificent, a symphony perhaps of rough mountain crags and lofty views. The Second mounts to seething vortices of activity in the last movement, while in the Third all Nature laughs in her summer hues. It is the symphony of frank, unalloyed cheerfulness among Sibelius' seven. But if this Third may pardonably be called the *Scherzo* in the cycle of Sibelius' symphonies, the Fourth is surely its *Adagio*. Both are slight in extent (though not in content). Both are modest in their orchestral requirements. But where the Third is serenely gay, the Fourth is an expression of poignancy rarely matched in symphonic literature. With the Fifth, one again has firmer substance. For the Fifth strikes out hard, is a symphony of heroisms. Not without cause does Mr. Gray call it a "Red Giant, a Betelgeuse of music." The Sixth is again restrained in its mood and manner. In a way it is the greatest enigma of them all. For though it contains no slow movement, its character is introspective, somber, undisplayful. And the Seventh, in its single movement, is a huge mass of grandeur, a mountain that is all granite, whose glory is the gleaming cap of snow that tops it. Where in seven works could a wider range of thought be found? Beethoven, in his immortal nine, hardly explores more broadly the possibilities of human emotion expressible in musical terms than does Sibelius in the expansive First, the energetic Second, the cheerful Third, the poignant Fourth, the aggressive Fifths, the enigmatic Sixth, and the stark Seventh.

The cautious reader may well ask, then, why it is that the music of Sibelius has not come into greater popularity—as have Stravinsky's *Firebird*, *Petrouchka*, or the *Rite of Spring*. The answer is, in the first place, that there is nothing as sensational or startling in the music of Sibelius as in the early music of Stravinsky; and, perhaps also, that he has never been a particularly good press agent for himself. In the second place, his music is growing slowly but steadily and very surely in general acceptance. His road to popularity may well be likened in many respects to that of Brahms. Both have written music that must make its

way despite the seriousness, the solidity of its content, without any particular regard for externals. In both, the orchestration is good only in the sense that it perfectly matches the thought which it conveys, but hardly from the orchestral colorist's point of view. Both have had, in a measure, the opposition of the more radical composers of their day. Neither has made any particular bid for popularity, both being willing that their music should stand or fall entirely on the basis of the enduring value of its content. Thus Brahms was for a long time a composer for the *élite*, not for the general public. One can still remember the days when his music was said to be "better than it sounds." Widespread popularity has come only in our own generation. Sibelius appears to be going a similar course. But already there are signs that his wait for final and full acceptance will not be as long as was that of Brahms.

ACT IV OF *LES HUGUENOTS*

By EDGAR ISTELE

The good Giacomo is not by any means a dragon laid low, and our young blunderers, rather than turn their noses up at him, might well stick them into his scores.—

Hans von Bülow.

ON FEBRUARY 29th, next, it will be one hundred years since the first performance, in Paris, of *Les Huguenots*, Opera in Five Acts, Book by Eugène Scribe and Émile Deschamps, Music by Giacomo Meyerbeer. The hearers might well have said that a new epoch in the history of dramatic music had opened. "Every heart seemed penetrated. That was music." Thus Heinrich Heine ended his first enthusiastic report from Paris concerning the work. A triumphal progress throughout the world was in store for this opera, which was held to be the culmination of Meyerbeer's creative art; and within the work itself it was the fourth act whose forceful dramatic effect could be surpassed by neither Meyerbeer himself, nor by Verdi or Wagner. As to that, what better witness can be found than Richard Wagner himself?

In the long review of the work written by Wagner in 1840, he ranks Meyerbeer with Handel, Gluck and Mozart, remarking that Meyerbeer's style has here "risen to a lofty, ideal independence." In confirmation of this opinion Wagner first of all directs attention to

the grandest success ever achieved in this regard, that is, the famous Conspiracy Scene in the fourth act. Who is not amazed at the conception and execution of this colossal number! Whence did the composer draw the power of developing all through its astonishing length a continuous augmentation of effect which never wearies and which, after a tumultuous burst of the wildest passions, finally attains its uttermost height, the ideal ecstasy of fanaticism! And then, after thus exhausting the repulsiveness of this fanaticism, he fulfils the highest mission of art: he idealizes this tumult of passion and—impresses upon it the stamp of beauty! For who, at the close of this scene, can hear the final intensified repetition of the principal theme without feeling in his soul the thrill of sublimity rather than of horror? And note the simplicity of the means employed by Meyerbeer to attain his aim. How clear and simple, how lofty and restrained, is this principal theme with which the number begins and ends; how deliberately and grandly the Master guides the swelling stream, never allowing it to lose itself in a raging whirlpool, but causing

it to pour fourth into an imposing sea! In view of such achievement it is impossible to imagine how any loftier height can be reached in this direction; we feel that its culminating point, in the true sense of the term, has here been attained, and so . . . it appears impossible to advance still further along the line that led Meyerbeer to this ultimate issue.

Thus closes the enthusiastic report of the man whose first opera, *Das Liebesverbot*, had fallen flat at its première in Magdeburg in the same year that *Les Huguenots* was triumphant in Paris. But after Wagner (with Meyerbeer's assistance) had "arrived," much of what he had written before in Meyerbeer's praise was either not reaffirmed, or reappeared in a changed and unfavorable version. Finally he launched his great attack on Meyerbeer in Part I of his essay *Oper und Drama* (1851), wherein he brought forward the most absurd strictures upon *Les Huguenots*, phrases that have been repeated parrotlike ever since. Scribe, who was undeniably (and for Wagner, too) the greatest and most gifted librettist of the modern opera, had first to be "robbed" by Meyerbeer (so asserts Wagner) "of all sound feeling for dramatic action before yielding himself, in *Les Huguenots*, to be a mere compiler of decorative nuances and contrasts." Wagner, who was then living in Switzerland, far from the theatre, could—unless blinded by hatred—have made this assertion only by grounding it on the unspeakably ridiculous German translation by Castelli, and not on the French original.

But, although Wagner deals so unsparingly with Meyerbeer in this instance, in the end he feels bound to admit that Meyerbeer "nevertheless, in certain passages of his opera-music, rises to the height of an artistic power and grandeur beyond all question. . . . These passages are creations of genuine inspiration . . . aroused by the truly poetic occasion." Now the composer "is all at once indued with the potency to evoke musical expression of the most colorful, pure, and soul-searching kind. I have in mind especially certain features of the well-known and poignant love-scene in Act IV of *Les Huguenots*, and more particularly the conception of the wondrously affecting melody in G-flat major; beside this most fragrant bloom of a situation that thrills every fibre of the human heart with blissful pain, none but the most finished works of musical art are worthy to be set."

From this spell of the fourth act Wagner could not free himself as long as he lived—possibly because he discerned therein the limits of his own genius. One evening during the Bayreuth period (as Siegfried Ochs chronicles in his autobiography, *Geschehenes, Gesehenes*) Wagner was dining with the parents of Princess Bülow in Italy. (The princess,

who told the story to Siegfried Ochs, was born a Princess Minghetti.) In the course of conversation, Wagner mentioned that he had been profoundly moved, the day before, by an opera he attended, and would long bear it in memory. To the question, what opera he had heard, he at first replied evasively, but finally spoke out frankly, saying, "I will let you know, if you promise me not to speak about it. Now then—yesterday evening I was at *Les Huguenots*, and was positively wrought up by that fourth act. I implore you not to let a soul know it—otherwise the Wagnerites will flay me alive!"

That fourth act, which is in point of fact "a play within the play," has so mighty an effect even without the three acts preceding, that it has occasionally been performed quite by itself (*e.g.*, at a Meyerbeer celebration, some years ago, in the Berlin Opera House). It is better, however, that any reader not fully familiar with the subject should be informed concerning the historical and dramatic antecedents on which the act is built.



The name, "*Huguenots*," by which the French Protestants were designated, is probably a French corruption of the German-Swiss word "*Eidgenossen*" (oath-bound confederates). Under the Queen-Regent Catharine de' Medici, who had reigned since 1560 for her son, Charles IX, the Protestants in the year 1561 won their cause in the religious parley at Poissy, whereupon the so-called January Edict (Jan. 17, 1562) was issued, permitting them the free exercise of their religious worship. However, as the Huguenots formed a state within the State, the opposition of the Catholic popular majority brought about a long-continued religious warfare. The new leader of the Huguenots, Admiral Coligny—later murdered during the Massacre of St. Bartholomew, against which the action of Act IV is laid—extorted the peace-treaty of Saint-Germain-en-Laye (1570), which granted the Huguenots full religious freedom. But the tyrannical Catharine saw her influence over Charles IX threatened when the latter allied himself with Coligny, and gave his sister Marguerite in marriage to the Protestant King Henry of Navarre. She therefore instigated the Catholic nobility and gentry in sympathy with her to attempt the extirpation of the Huguenots during the night of August 23-24, 1572. Some 30,000 Huguenots perished as the victims of this plot, and France was finally won for Catholicism.

Of the persons figured in this historical event only the amiable Queen

Marguerite de Navarre appears in the opera (though not in Act IV); whereas Catharine de' Medici, who in the original version was to take personal part in inflaming the fanaticism of the Catholics, is replaced in Meyerbeer's final setting by the Comte de Saint-Bris, a malign zealot. To this Saint-Bris was allotted, by Scribe, a charming daughter, Valentine, whence arises a tragic conflict that in a measure reminds us of Shakespeare's "Romeo and Juliet," and yet is altogether original, deriving its peculiar temper, as it does, from strong religious antagonism. It so happens that Raoul de Nangis, a young Protestant nobleman, has saved the life of this young lady, a stranger to him, and straightway fallen in love with her. Valentine, in love with him, now seeks to annul her betrothal to the Catholic nobleman, Comte de Nevers; for Marguerite, with a view to promoting peace between the warring sects, is trying to arrange a marriage between Raoul and Valentine.

Through an unfortunate chain of circumstances, Raoul is led, in the first act, to suspect that Valentine is the mistress of the frivolous voluptuary, Nevers; he therefore, in the second act, refuses in the queen's presence to become Valentine's husband. Only in the third act, when the old religious feuds have broken out afresh, and the marriage of Valentine to Nevers is consummated, does Raoul—whose life has meanwhile been saved by Valentine—too late become sensible of his unhappy mistake.

The fourth act takes place in the palace of Nevers, into which Raoul has secretly introduced himself. He succeeds in communicating with Valentine in a brief recitative-scene. She begs him to seek safety in flight from the wrath of her father and husband; but he braves death, if only he may remain with her. On the entrance of father and husband, together with four Catholic noblemen, she has barely time to conceal Raoul behind a curtain. At Nevers' solicitation Valentine is permitted, by virtue of her "burning zeal for the Catholic faith," to remain during their deliberations. Up to this point (Nos. 21 and 22 of the score) all is Introduction, both musically and dramatically. Now begins No. 23, "*Conjuration et Bénédiction des Poignards*" (Conspiracy and Blessing of the Daggers), one of those grand ensemble numbers in which Meyerbeer displays his unsurpassed mastery. After a short prelude *Allegro moderato*, in which St.-Bris endeavors to assure himself of the approval of those present, and the dissentient opinion of Nevers is already hinted at, there follows the grandiose musical theme

(*Andantino*) which, first taken up by St-Bris, afterwards becomes the foundation stone of the imposing ensemble:

Ex. 1:

Andantino
p

Pour cet - te cau - se sain - te Jò -

bé - i -rai sans crain-te, Jò - bé - i -rai sans

crain-te — A mon Dieu à mon Dieu, à mon roi. —

ff

In this melody, to which Valentine then intones a counterpoint, is symbolized the stark zealotry of the Catholics, who have resolved to exterminate the "Huguenot brood." Nevers alone remains silent, and when St-Bris urges him to speak out, he declares that he has no mind to serve the faith by means of cowardly assassination, but only in honorable combat. Thereupon, to Valentine's admiring amazement, he breaks his sword in two and casts it before his father-in-law's feet. At this moment the doors are thrown open, and the citizens involved in the conspiracy enter; they are ordered by St-Bris to hold Nevers in

arrest until the morrow. An ensemble developed on the theme of Zeal for the Faith closes this scene, and Nevers is led off. Valentine too, at a sign from her father, retires to her chamber, for now to each of the conspirators is privily apportioned the rôle he has to play. In a grandly intensified recitative-scene St.-Bris gives precise directions for the line of action of the several groups up to the time when a signal from the bell of St.-Germain l'Auxerrois shall start the massacre. St.-Bris goes off, and Valentine, escaping for an instant from her chamber, is horrified to learn that Raoul, a hidden witness of all that has taken place, cannot hope to be rescued. St.-Bris returns with three monks who distribute white sashes. The fanaticism of the monks is most admirably characterized, in part by the employment of ecclesiastical themes:

Ex. 2:

The musical score for Ex. 2 is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system includes a vocal line (soprano) and a piano accompaniment. The vocal line begins with the tempo marking 'Poco andante' and the dynamic 'mf'. The lyrics for the vocal line are 'Gloi - - - re, oui, gloire au Dieu ven-'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with the word 'geur' and ends with 'etc.'. The piano accompaniment in the second system includes dynamic markings 'ff' and 'p', and also ends with 'etc.'.

No other opera-composer has so strikingly illustrated the pomp of the Catholic Church as Meyerbeer, the Jew, who was, to be sure, a pupil of Abbé Vogler in Darmstadt.¹ The monks bless the weapons, and there follows an outburst of fanaticism that in and by itself would be repellent, but is here—as Wagner so greatly admired—ennobled by the

¹ Cf. my article in *The Musical Quarterly* for January 1926, on "Meyerbeer's Way to Mastership."

imposing repetition of the principal theme (see Ex. 1) in the ensemble. After the *fortissimo* close of this theme the scenic action gradually ebbs away dynamically and the throng quietly withdraws in order to prepare for the bloody task.

One would suppose that the culmination of intensity had been reached; and yet, in the following scene (No. 24 of the score), Meyerbeer succeeds in surpassing even this soaring height, although he has but two singers at his disposal.

Raoul, impatient to rush off as soon as the hall is empty, is detained by Valentine. He yearns to help his Protestant brethren, but she sees him rushing into certain destruction and implores him to stay. In a charming *Arioso* (*Allegretto moderato*, F minor) Raoul answers her:

*Le danger presse et le temps vole,
Laisse-moi partir!*

A duet develops in which both Valentine and Raoul urge their appeals with growing insistence. In a recitative, Raoul refuses even to listen to her; and now, half involuntarily, Valentine lets fall the vital word that strikes Raoul as with a flash:

Reste! Reste! Je t'aime!

Raoul no longer cares what may happen; Valentine loves him, and the world is well lost. Panic-stricken that this confession should have escaped her, Valentine asks herself:

O terreur! l'ai-je dit?

And Raoul replies with the incomparable melody that could stir even a Richard Wagner:

Ex. 3:

Andante amoroso

Tu — las dit oui, tu m'ai — mes! etc.



He almost decides to stay with her, when the tocsin sounds again, and his resolve is made. Calling on Heaven to protect Valentine, who has just recovered consciousness, he leaps down from the balcony and disappears, while Valentine once more falls in a swoon. A stormy orchestral postlude in F major closes the act.

Meyerbeer and Scribe—true to the traditions of “grand opera”—append a fifth act which is, for us, a sheer impossibility. With respect to this final act, I shall merely remark that Raoul and Valentine (after the death of her husband, Nevers) are married, only to be shot down as Huguenots by her father, St-Bris, during the fighting on the streets!

In order to dispense with this murderous *tableau*, which nowadays only excites our risibilities, the fifth act has not infrequently been omitted in performance. But the problem is not so easily solved. If we do the one right thing, and omit Act V (which unquestionably spoils the grand effect of Act IV), we must provide Act IV with a satisfactory tragic ending such as the preceding trend of the action imperatively demands. This I have done, in my arrangement, in the following manner.

While uttering the words of the original version, “*Dieu veuille sur ses jours, Dieu secourable!*” Raoul is mounting upon the windowsill; when about to spring over he is caught by a volley of musketry from behind the scene and falls back into the room. (This passes to the accompaniment of a continuous roll on kettledrum and snare-drum, inserted by me before the orchestra attacks.) Valentine, startled into consciousness, rushes to the window and clasps him as he falls. She vainly attempts to revive him; perceives in sudden affright that he is dead; then clutches at her breast and collapses, stricken to death, on his lifeless body:

Ex. 6:

Largo

Dieu, veil-le sur ses jours, Dieu, se-cou-ra-ble!

colla voce *f*

Allegro moderato *ff*

Ra-oul! Ah!

mort!

ff

Curtain falls

ff

I suggest altering Meyerbeer's original orchestral postlude by interrupting it through the insertion of Valentine's outcry and changing the key from F major to F minor, by way of accentuating the tragic close. Meyerbeer, who, as his manuscript of *Les Huguenots* bears evidence, never wearied of altering and polishing, would surely have been the last to protest against a change intended to preserve this mightiest manifestation of his genius for a later generation.

ODD MUSIC-MAKERS AND THEIR INSTRUMENTS

By VIOLET ALFORD

EAST AND WEST met, with the greatest goodwill and an almost passionate interest, this past summer, to see and hear regional arts of folk music and dance never before brought together. Academically limited to Europe, or of European extraction, these arts, by the very nature of things, occasionally overstepped geographical limits, the U.S.S.R. for example contributing, out of its vastness, music and dance from Asiatic-Russian provinces.

The brilliant costumes, the racial types, the unexpectedness of some of the dancing, the excitement of a great gathering of the nations, the deep, quiet heat of a kind, hot-weather spell, made of the first International Folk Dance Festival, held in London, a vision of beauty and a joy to the memory. And, beyond the somewhat transient delights of the senses, there emerged a deeper result, contributing, from what lasted one brief week, intellectual satisfactions for a lifetime.

Although the Appalachian and other dancers from the American countryside were, at the end, unable to be there, an important contingent of delegates from various government and artistic institutions of the United States carried away, together with memories of the chequered greens and sparkling waters of the parks, and the dazzling maze of the great arena full of dancers at the Royal Albert Hall, food for comparative study of musical, choreographical, and ethnological problems. The instruments alone might occupy specialists for months.



One small fact, already known, of course, but perhaps not given sufficient weight, is the immense area over which the bagpipe appears. Its Spanish name, *gaita*, reproduced at the other end of the continent of Europe in the Bulgarian *gaida*, opens the question of Latin names and of the possibility that Roman instruments lent their gaiety¹ to the

¹ *Gaita*, besides serving as the name of the instrument, means *gay*, *gaudy*, *flamboyant*.

barbarians of the eastern Roman province, now Roumania, as well as to the more ancient civilization of the Iberian peninsula. Yet, though names may and do travel, so widespread and so primitive a means of obtaining blowing-power as the bagpipe must surely have come into being wherever rustic musicians found it desirable, without waiting for the help of a Roman legion.

In Aragon, it is made of a fullgrown pig's skin covered with a patterned cloth, and seems an "out-size" in bagpipes; in the western province of Galicia, it is less extravagant in size, while, in the eastern province of Catalonia, it has shrunk to the small and affectionately named *criatura verde*, "the little green baby," and is, alas, almost obsolete.

Pipe and Bagpipe Tune from the Island of Majorca



From *Folk-lore Musical Mallorquin*

The bagpipe is well known in Calabria, that wild, southern province of Italy, and in Sicily also, where shepherds come down from the heights on Christmas Eve to play a bagpipe serenade to the Madonna of Taormina. In the Polish Highlands, one may hear it played in summer by the roadside, for the delectation of the few tourists who penetrate the fastnesses of the Tatra mountains, and in its proper place at fairs and village dances. Here it possesses two drones, one tonic and the other dominant, and a chanter with six holes. Its Roumanian brother I have not seen, but it probably resembles the bagpipe of Bulgaria, which is small and retains its wind so well that its player's nimble fingers

stop the holes of the chanter for an appreciable time without his troubling to blow. The player is generally accompanied by two other musicians, one performing on a pipe resembling a very long flageolet made of some handsome, dark red wood, the other scraping a small, obese fiddle, which, although not more than forty centimeters in length, is held on the knees, neck upwards like a miniature 'cello.

Side by side with these farthest eastern European instruments were, on the occasion of a preliminary rehearsal, the *biniau* and *bombarde* from farthest west—they came from Finistère itself, the Land's End of Brittany, where Atlantic rollers perpetually gnaw the rugged cliffs. The *bombarde* is a rustic oboe with a wide mouth and an amazingly strident tone; the *biniau* is the small Breton bagpipe, which generally accompanies the other instrument but occasionally picks up the melody, using its drone as accompaniment. These were played by the smallest couple of elderly brothers that can be imagined. The two stocky little men wore their sober, dark blue regional dress with its wide felt hat, and possessed the true grey-blue eyes of the Celt. The moment the swarthy, astrakhan-capped, embroidered-bloused musicians from Bulgaria espied the bagpipe, they rose, crossed the hall and shook hands with their western brother musicians. No words were necessary; the instruments made conversation. And so it continued all the week, North and South, East and West demonstrating internationalism of the simplest and easiest sort.

Breton dances are lively, often lacking in elegance, mostly composed of single lines of dancers linked by the arms. The Breton Bard who led them ushered in the dance by an improvised verse, his splendid voice rousing the vast audience as he leaped into the air with all the agility of a dancer and the dignity of a poet.

France sent yet another example of the bagpipes in the *cabrette*, the little goat, made from a kid's skin and played by a stout, black-felt-hatted man from the Auvergne. The bleak, central uplands of this part of France and the generations of religious persecutions there have bred a sturdy, somewhat dour race. Their regional dance is the Bourrée of Auvergne (other and far gayer Bourrées exist in the Pyrenees) and this player on the little goat himself danced every step with his feet, as, vigorously blowing, he perforce remained seated on his chair. Then, of course, there was the bagpipe from the Highlands of Scotland, ornate and beribboned, covered neither with flowered cloth nor green baize, but with the tartan of the Queen's Own Cameron Highlanders, and



The Scottish Highland Bagpipes
and the "Gilly Callum"
Sword Dance



The Breton Bagpipe, the *Binion*, with the *Bombarde*

The Players are Wearing Fancy Hats



Catalonian Bagpipe
(From the Island of Majorca)



The Breton Gavotte
Danced to the Bagpipe and *Bombarde*

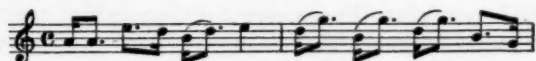


The *Chapeau Chinois*
in the center



Players of the *Cabrette*,
the "Little Goat" of Auvergne

played by their Pipe-Major. Its pentatonic airs, ornamented with frequent "Scotch snaps,"



accompanied that miracle of "show-off," ceremonial dancing by men, the Argyll Broadswords. The skirl of the pipes and the play of the swinging plaids and tossing sporrans, to say nothing of the swaggering kilts flying out like ballet skirts, or of the naked knees and agile feet pointing hither and thither among the shining blades, awoke that mad enthusiasm among both foreign guests and Anglo-Saxon audience that Scottish Highlanders are wont to provoke.



The most primitive of all instruments is, one is told, the drum. Of this there were many and various examples.

The Sword Dance from Fenestrelle, Piedmont—a ceremonial dance for men, as unlike preconceived notions of Italian dances as it well could be—was performed to stern rhythm, melody being given no part at all. As the chain of men, linked hilt and point by their swords, moved round a wide circle, the drum gave a sober march rhythm. When the swords were woven into the "lock" in the center, the drum-beat grew in intensity and quickened in tempo. When Harlequin, the Piedmontese version of the pan-European ritual Fool, leapt upon the locked swords, the drumming bred the necessary excitement which leads to the mimed and ritual "killing."² Twice Harlequin rose in the air, high above the heads of the white-clad dancers, to fall at last, the annual victim, once considered essential to the life of villagers and crops. The scene brought to mind another set of white-clad men, weaving the selfsame figures—those men from the Cantabrian coast of Spain, who, hoisting their Captain exactly as the Italian Harlequin is hoisted, run their hilt and point mazes to the sound of a drum and a bi-tonal conch shell.³

The Italian and Cantabrian "killings," impressive as they are, belong to our own culture and are therefore akin to us and bearable even in

² The survivals of this pre-Christian rite are discussed in my *English Folk Dances*, A. & C. Black, London, and in Violet Alford and Rodney Gallop, *The Traditional Dance*, Methuen, Ltd., London, 1935.

³ See my *Cantabrian Calendar Customs and Music*, in *The Musical Quarterly*, October, 1934.

their dramatic grimness. But London, towards the end of the Festival week, was to see and hear something probably never before seen and heard there. From Asiatic Russia, near the Caspian Sea, came a young woman, famous in her own Uzbek country, a "folk" professional dancer at fairs, weddings, and so forth. She seemed to have stepped directly out of the *Prince Igor* ballet, and it came as a sharp surprise to note how close to the frontiers of Europe Asiatic dancing begins. As near them as in her land, hands, fingers, head, and neck, are used as in Siamese, Burmese, and even Javanese dancing. The feet, however, did more work, performed indeed clearly defined steps, and far more ground was covered by them than in the almost static dances of the East. This solo *danseuse* was accompanied by three instruments, at some times by one alone and at others by all three together. These instruments were a small, low-pitched yet powerful pipe, a large drum of the kettledrum family standing on the ground, and a hand drum as shallow as a tambourine but a good deal larger. Three grave, Mongolian-faced musicians, robed and head-dressed, played thus for the smiling, sliding, contorting lady. It was difficult to judge whether the drummers followed her tempo, or she that of the drums. A wholly exotic, out-of-place episode, only accounted for by the fact that the arts—and Russia—recognize no European boundaries.

To return to the smaller continent, in fact to the very Europe itself, as the Spaniards call it, we will examine the *gralla* and drum of Catalonia. The great Iberian peninsula was represented by one group only, and that from the least Spanish of all the provinces, with the exception of the Basque lands in the north-west. The dancers, away from their own country and among such a variety of northern and central European peoples appeared to be the embodiment of Spain, somber *hidalgos* all, though in reality of very modest birth, and with an inexplicable touch of the Inquisition about them. To the great public they were "the Spaniards," and I myself, having lived with them and always regarded them as strongly Pyrenean in type, racially, linguistically, and culturally, now felt the same influence as swayed the other spectators, and perceived the breath of the South. The dancing of these people is exquisitely polite, exquisite indeed in every way, and their large repertory of Catalan dances, semi-religious, "*de Cortesia*," and ceremonial, made a grateful contrast to the rough, gay gallop of a Dutch party, and to the furious virtuosity of the Poles. The musicians who accompanied the southerners, however, were rugged Catalans, as I know them, wearing the violet

barretina, speaking nothing but the Catalan tongue, and playing the typical instrument of their Pyrenean foothills.

This is the *gralla*, a seven-holed pipe generally made of boxwood, and exceedingly strident in tone. It is fabricated in three sizes, with corresponding depth in compass, and these are played together in three parts accompanied by one or more small drums. The *gralla* is an improvement (perhaps) on the tiny *flaviola*, which is accompanied by a delightful miniature drum played by the piper himself, after the manner of the old English pipe and tabor. The *gralla* has itself been improved, so the Catalans say, into the modern *prime*, that overpoweringly strident woodwind instrument which leads the *Cobla* bands when they perform the famous popular music of Catalonia.

"La Moresca," from Gerri del Sal, Catalonia. A Tune for Grallas and Drum



Noted by V. Alford



Among stringed instrumentalists were three Gypsies, brought by Hungarian peasant dancers. Gypsies are the official musicians in the villages of Hungary, and know their public so well that their fiddle-bows seem to beguile the money out of peasant pockets. They watch the farmers at a fête, note the exact stage of joviality they have attained, and then, by their cunning, seize the psychological moment to increase the sentiment of the sentimental song, the brutality of a fighting song, the passion of a love song, exaggerating the peasants' own feelings and working cleverly upon them. The three Gypsy fiddlers we were privileged to hear tried no such crafty magic on their foreign listeners. They represented three generations of one famous fiddling family, were dressed in decent black, with capes and steeple-crowned hats, like Tudor gentlemen. One played the lilting melody of a *Czárdás* or a *Duss* dance, the others improvising an accompaniment, as is their wont. It is the improvisation that makes the difference between real Hungarian Gypsy orchestras and make-believe ones. When tired of playing second fiddle,

one of the improvisors would weave his accompaniment into the melody and bear it away upon his predatory bow, relegating the former leader to a second place. In contradiction of their supposed love of show and gauds, the Gypsy musicians made a sober spot among the gorgeous colors of their dancers. But, in spite of the latter's top boots, heavily embroidered cloaks, mediæval pink and white wool head-dresses, and fifteen starched petticoats under a pleated cerise skirt, the Gypsy fiddlers were the high lights of artistic interest in the Hungarian group.

Another fiddle worth remembering is the eight-stringed example from Norway, played by a tall, pale, young Scandinavian in the long skirted coat of his province. The two lowest strings formed drones as he played old Norse wedding music and ballads in which live still older Sagas concerning the fight between the Hero Sigurd and the dwarfs, the love of Bendik and Aarolilja, or the Saga of the Sparrow and the Cat.

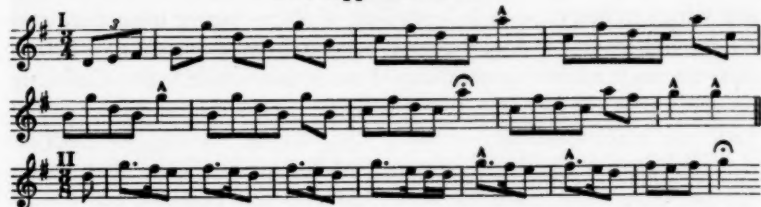
Yet another and almost obsolete instrument from Norway is the *Langeleik*, a stringed wooden case, laid on a table and played with the fingers of the left hand and a plectrum held in the right. Its strings are carefully tuned by a forest of wooden keys along the whole front of the case. The gnarled, hardworked fingers, bringing faint old airs from the strings, moved with astonishing delicacy, and the ancient, hardy Norseman glanced up with pride from the music-making he loved. He did not come in person, but in an interesting sound-film exhibited during the Conference sessions held each morning, to which came musicians, folk-lorists and anthropologists from many countries.

Even this curiosity did not exhaust the queer ways of making music at the Festival. Cowmen from the Canton of Appenzell, Switzerland, played upon a zither-like instrument that somewhat resembles the Norwegian *Langeleik*. This also is laid on a table, but its strings are struck by two tiny wooden hammers instead of plucked. The instrument—a *Hackbrett*⁴—is therefore a type of dulcimer, whereas the *Langeleik* is a kind of psaltery.

Men from the same Canton carry about unbelievably heavy cow-bells on yokes, bending under their weight, sturdy though they be. These great bells accompany the most musical yodelling it has ever been my lot to hear, and form a sonorous undertone like the distant voice of the sea, while high, but not piercing, *falsestto* cries and airs, sometimes in four parts, play above it like the wheeling of sea-birds over the deep.

⁴ Some general information concerning the *Hackbrett* was included in J. Murray Barbour, *Nierop's Hackebort*, which appeared in the July, 1934, issue of *The Musical Quarterly*.

Two Appenzell Yodels



When the herds go up to their summer pastures in the Alps, the cow who gives the most milk carries the one-legged milking stool jutting from her forehead like a third horn. This is a great honor, but the wise leader, the Queen of the herd, bears a greater as she swings one of these enormous bells beneath her chin. So tenacious of her right is she, that deposed Queens have been known to pine and die. When, for any reason the bell must be passed for a while to another cow, the herdsmen watch the erstwhile leader as sick nurses watch a patient, fearful of what the result may be.

Another method of accompanying their mellifluous yodelling is to roll silver five-franc pieces in earthenware bowls. The movement gives forth a gentle, pervasive clamor recalling the bell clamor of distant herds high in the Alps, and both bells and bowls thus used must assuredly be numbered among instruments of music.

Champéry in south-western Switzerland sent women in hard, almost Tyrolese hats, men dancers and the whole village band in skirted coats and old-fashioned "toppers." Among the ordinary brass (of a braying sort) came a strange object—a member of the percussion family—composed of a crescent and a circle of small bells mounted on a pole. This was shaken in time to the air, is honored by the title of musical instrument, and is familiarly known as *le chapeau chinois*.

I will not enter into descriptions of tambourines, castanets, or sophisticated Italian mandolines, but must mention a curious clapper carried by a Neapolitan and used during the famous *Tarantella*, the dance of Naples and its district, supposed by some to resemble the spinning and turning of the tarantula spider.⁵ The clapper was made of three small but thick oblongs of wood, each mounted on a stick, the three sticks coming together into a hand-piece. They were joined halfway up also by a bar along which they slid like the ribs of a fan closing, to meet with a dry clack—a sound quite distinct from that of the castanets.



⁵ The article, "Tarantella," in Grove's Dictionary, relates that the dance originated as a cure for Tarantism, a kind of madness. The article contains a valuable bibliography.

The yodel brought us to the simplest and handiest of all instruments, one which makes dancers independent of often exigent musicians, and rendered them free to dance when it pleased them in ancient days before instruments came into general use—I mean the human voice. Curiously however, it is not only the most primitive dances that seem to call for such an accompaniment—witness the ornate wedding-ceremonial dance of torches, the *Kyndledans* of old Norse marriages. The necessity of using quite elaborate verses explains this perhaps, but a very simple and early dance also dispenses with instrumental music, the ancient Chain dance, which, beginning in all probability with the classic Greek *Choros*, developed in eastern Europe into various forms of *Kolo*, *Horo* and *Hora*, all sung Chain dances, and in western Europe into the *Carole*. The *Carole* in its turn gave rise to poetry through the dance, and thus today the custom of singing ballads for dancing has lived on in Lithuania, Norway and Iceland, Gascony and parts of the Pyrenees. Such dances always, wherever you find them, keep their chain form, open or closed as the case may be, and seem to be authentic, not descendants but regional forms of the mediæval *Carole*. In England, it has long since come down to the children, and now only in singing games do we see the ancient Round or Chain, sung by its participants.

The human voice is put to yet another use, besides song and speech, and not for one moment throughout this remarkable week were we allowed to forget it. Delight at their own performances, pride in their own travels away from their countries for the first time in their lives, excitement bred by vast crowds, the festal spirit of everybody concerned, so wrought upon the male portion of the dancers that from arrival to departure they hardly ceased expressing their feelings by cries of many varieties though all of one family. This small sideline—the cry—surely deserves a study to itself. The trained and musical yodel came from Swiss, Austrian, and Italian Alps, but from the same central mountain region came also a queer, owl-like hoot. A shrill cry came from the Tatra, bursting from the throats of the white-cloth-clad Polish Highlanders, answered by the *hooch, hooch*, in highest *falsetto* from their Scottish Highland friends. Scandinavians, Dutch, and English expressed themselves by shouts, but men from the French mountain regions made hall and park, street and garden, ring again with their upland call, more piercing and far more exciting than that of the Alps, the *a-hou-hou* of Auvergne and the *hilhet* of the Pyrenees. And all this outburst, echoing, so it seemed, throughout the great city whose guests they were, came from the most delicately tuned and most unaccountable of all instruments—human beings, intensely and jubilantly alive.

VIEWS AND REVIEWS

WHEN a group of, let us say, a dozen people gathers round a well-appointed board for dinner, and when all twelve give vent to their convivial ardors by engaging simultaneously in loud and heated conversation, then you have a *concertus* of many voices, or what is known as "polyphony." It requires but one or two of the fair partners in the company to be endowed with vocal organs of that fine, piercing, double-reed quality which tops the flow of any prandial *bourdon*, and you have what is known as the "descant." To know them—this polyphony and descant—is to flee them as you would the plague. There are those who believe that, if "three is a crowd," four is the largest number that should ever sit down together for a meal. And two of these, preferably, should act only as charming and adoring listeners.

Now, at some time in the dim past of the human race, twelve people—perhaps fewer, perhaps more—, primitive and possibly "barbaric" people, must have made the startling discovery that they could raise and blend their voices, in unanimity of pitch, without creating anything like the din and confusion produced by our effervescent and possibly "cultured" diners of today. The occasion probably marked the real origin of polyphony, in the sense of pleasing—to the performers at least—concordance, or of vocal ensemble music.

It is not at all a matter of certainty how this music developed, from its earliest and simplest beginnings to the grandeur and complexity that it attained in the hands of a Palestrina or Bach. It did not grow by leaps and bounds; it followed the slow and often tortuous progress of music as a whole. But vocal music, at least, was never subjected to the retarding check imposed by crude or tentative instruments. There was much singing, of sacred and secular music, in the Occident during the middle ages. Comparatively little of it has been preserved in written form; and of that little even less, until recently, yielded to any plausible mode of performance.¹ Gradually, it has been possible—factually or conjecturally—to fill in empty spaces of the picture, until the contours, in broad outline, stand more or less clearly revealed.

¹ Some especially notable performances have been achieved under the direction of Dr. Rudolf von Ficker of Innsbruck. His article, "Polyphonic Music of the Gothic Period," appeared in the October, 1929, issue of this magazine.

So far, one of the most successful attempts at a reconstruction of the picture is represented by Marius Schneider's *Geschichte der Mehrstimmigkeit* (2 vols.; Berlin, Julius Bard, 1934). Mr. Schneider properly stresses the importance of tracing the origins of our occidental vocal polyphony. They are lost. He tries to find them by studying supposedly analogous forms of primitive polyphony among the South Asiatic, Oceanic, and African aborigines. His study was materially helped by the remarkable advance that has been made, of late years, in the phonographic recording and collecting of such music (especially the late Dr. von Hornbostel's Phonogram Archives at Berlin). Indeed, the entire first volume (154 pages) of Mr. Schneider's work is devoted to *Die Naturvölker* and contains 289 examples of their music.

The gist of the exposition is that, in general, this music shows all the formative elements of occidental vocal music, and often culminates in types of polyphony which foreshadow, or closely resemble, some of our mediæval music. Painstakingly, the author goes into much detail, often seemingly repetitious; but it is so grouped and ordered that the reader's orientation is consistently facilitated. In his technical terminology, the author frequently adopts neologisms that not only take advantage, but make havoc, of the word-contractions to which the German language supinely lends itself. We pity the prospective translator.

In one respect this first volume—as well as its companion, entitled *Die Anfänge in Europa*—has somewhat disappointed us. In the course of his preliminary chapter, in the paragraph dealing with "Polyphony-Harmony," Mr. Schneider writes: "To trace the path that leads from the simultaneous (in the strictest sense polyphonic) sounding of two equivalent versions of one melody to the conscious formation of an interval that is harmonically constructive and is accepted as a concord [*Mehrklang*], must remain the task of psychology." It is regrettable that the historian and musicologist did not venture the least little bit into the field of the psychologist. There is merit, of course, in having brought together and methodically presented a vast amount of material, a great deal of which (*ca.* 150 of the 172 musical examples in the second volume) has never before been made available. But, now and then, we miss the "interpretation" of this material, we miss the zest of "speculation" which, plainly labeled as such, is not necessarily out of place in historiography. It often vivifies the story. And there is no pursuit more fascinating in reading the riddle of music than to speculate why certain sounds should please some people and displease others; why at one time

in certain places people sang in parallel fourths and in others in parallel fifths; why later both became taboo; what racial, what physiological factors come into play; and what is the psychological basis.

Perhaps Mr. Schneider was wise in excluding these questions. He has stuck to facts. And when there are none, he says so. We come repeatedly upon admissions that "*von dieser wissen wir nichts näheres*," or "*feste Unterlagen fehlen zwar vollkommen*." But it is precisely in such cases as these that, for lack of absolute proof, we must fall back upon the gift of divination, if we want to learn something more about ourselves than is writ upon the face of things.



Just about where Mr. Schneider's first two volumes break off, "An Outline of the History of Music" by Karl Nef (translated from the German by Carl F. Pfatteicher; New York, Columbia University Press, 1935) gets into full stride. By itself, the publication of this book might perhaps not have called for special comment. But it happens to be the first number in a series issued under the title of "Columbia University Studies in Musicology." This is a momentous event, and it should be greeted with general rejoicing. Columbia University thereby sets a laudable example, worthy of emulation by other institutions of learning. Would that dear Oscar Sonneck could have lived to see it.

The publications of the Columbia series are supposed to be guided and overseen by a Board of Editors, of which Professor Otto Kinkeldey, most fittingly, is Honorary Chairman, and Professor Paul H. Láng, of the music department in Columbia, the Executive Chairman. How this particular book came to be chosen for the honor of opening so significant a venture is not wholly apparent to at least one member of the board. But the book has Professor Kinkeldey's approval, and that should suffice. In his "Introductory Note" Mr. Kinkeldey says: "The choice of the first volume of the series was dictated by the desire to provide an introductory manual which would be of interest to the beginner in musical history, since a scholarly view of the development of the art must be the foundation of scholarly research into special problems." Two pages further on, in his Foreword, the translator points out that "it is highly important that the average reader and student should be made to realize strongly that the history of music does not begin with the Vienna classicists nor even with Bach." That

sets the average pretty low, we think, and rather gives the poor American reader and student a beautiful black eye. No doubt, the realization should be strongly impressed upon the student that neither Beethoven, nor even Bach, was the first composer in point of time. But does this come under the weighty and solemn head of musicology? Would a series of Columbia University Studies in English Philology have to open with a book intended to make the student realize strongly that our language was spoken and written even before a German family mounted the British throne? We are reminded of Sonneck's delightful *mot* that it is a misnomer to call fish-stories ichthyology.

The late Professor Karl Nef, ordinarius at the University of Basle, was frail and meek of person, a simple and earnest scholar, whom we recall with pleasure and with sympathy. As a teacher, most evidently, he was—like the venerable Muldoon in the old song—a “solid man.” He offered his hearers a solid pabulum, or, if the state of their mental digestion required it, a semi-liquid pap. It is the latter kind, destined for infant students and compounded of more or less “popular” discussions, that he cooked up into a not unpalatable porridge, which Columbia University now offers up in Mr. Pfatteicher's *réchauffé* as its first study in musicology.

In the course of Professor Nef's academic labors, he did what many a university professor has done before him, and what many will do after him: he gathered into a “textbook” the results of his several lectures; they proved useful; they got into print on the assumption that the students would find it advantageous to buy the book. And the assumption was correct. The book has appeared also in French and in Norwegian.

This “outline” of Professor Nef's contains the usual amount of information in a succinct and comprehensive form. There is the usual sprinkling of musical excerpts, and a justifiable absence of other illustrations. Unfortunately the book contains also a number of those professorial dicta which go unchallenged by the “average reader” and so are apt to remain imbedded in the consciousness as among the eternal verities. There is much to be said in favor of the professor who does not always firmly assert, but occasionally awakens a doubt.

What is the average student to make of the statement that “another characteristic of Handel must be especially emphasized, a trait which *distinguishes* him from the *Italians*, namely his love of nature”? We seem to remember some *Concerti grossi* of Vivaldi's inspired by the four seasons (long before Haydn); and there were earlier Italian composers

who toyed with dawn, with flowers, with the cuckoo, that sly bird which eventually gained much prominence in music. Where would the sixteenth- and the seventeenth-century Italian ballet have got without a display of Nature's prodigality? We stumble over the statement that "If one wishes to understand Bach, one must first comprehend him, as one does Palestrina, as a church musician." We believe it essential to the comprehension of Bach to realize that he wrote music not only to worship God but to placate the Devil, and that some of the latter music is among the greatest ever written. Why perpetuate the myth that Bach stands for "rugged Teutonism"? The thing, fortunately, had not been invented in Bach's day. To be sure, he never crossed the frontiers of the Reich, as it then was. But he had the true artist's curiosity and *flair* for everything worth knowing that came from over the Rhine, or the Alps, or the Channel. The King of Prussia, in Bach's time, wrote more fluently in French than in his mother tongue. He beat the French, the Austrians, and the Russians; it never occurred to him to claim that it was done by force of "rugged Teutonism."

Then we meet again with such an old saw as: "Liszt did not possess the original creative power of Berlioz." This is only one of the many *ex cathedra* pronouncements that curb the student's right to doubt and to find out for himself. Let him look through all of Berlioz, and then take up Liszt's *Années de Pèlerinage*. The answer is there.

Having read Professor Nef's book from cover to cover, the average reader and student will be fortified with an abundant lot of information; and it may be safely assumed that he will not fall into the error of placing the beginnings of music into the time of the Vienna classicists, or even of Bach. But for a good deal of knowledge, of course, he will have to look elsewhere. An almost bewilderingly large (and still by no means up-to-date) bibliography is meant to help him in that pursuit. In future editions, the student would benefit by a selected list of available phonograph records to supplement the *Musikgeschichte in Beispielen* and similar aids.



While we are on the subject of professors and universities, let us draw attention to Walter Raymond Spalding's "Music at Harvard" (New York, Coward-McCann, 1935). The book attests anew the writer's well-known urbanity and salt. Professor Spalding calls his re-

cord "a historical review of men and events"—and a very proud record it is. For it must be remembered, as Mr. Spalding archly remarks, that, although musical activities at Harvard began to stir rather early—the founding of the Pierian Sodality (what a grand name!) dates from 1808—music was for a great many years "the Cinderella of the College."

To John ("Jakey") Knowles Paine belongs the credit of having established the music department at Harvard in 1862. Mr. Spalding gives of him this fair and concise appraisal: "As a man Mr. Paine, like most geniuses [*sit venia verbo*], had a mixture of qualities. Of highly sensitive nature, he was sometimes irritable, and at times unwittingly offended people. He had, however, a warm and loving heart, a strong sense of humor, and was most honorable in all his dealings. Whatever his permanent fame as a composer may be, for the irrefutable fact that he established music at Harvard on a firm foundation his name will be held in lasting affection and gratitude."

It was Spalding, nevertheless, who nursed into flower the seed planted by Paine. The author's modesty forbids him to make this fact stand out as boldly as it should. We read a lot about generous private donors to the music department (when the Harvard authorities would not unloose their purse-strings!), of funds raised for one thing or another, of constant increase in courses and attendance during the last twenty-five years. None of these things would have happened had they not rested upon Spalding's driving force, upon the enthusiasm with which he pursued his goal, upon the confidence with which he inspired those to whom he appealed for support—not the least among them being two university presidents, Eliot and Lowell.

The loyal sons of Harvard will have no difficulty in subscribing to the claim that the music department of their *alma mater* has "done more in the cause of music than any of the other universities and conservatories in our country." That claim might stand qualification. Perhaps owing to circumstances not wholly within its control, the music department at Harvard has laid greater stress upon the creative and interpretative sides of music than upon the purely scholarly one. In this respect, most of our American universities and colleges, until recently, lagged far behind those of Europe. Mr. Spalding, distinctly an artist, believes that "even today among educators and so-called [how harsh!] musicians there are standards in our schools and colleges which are illogical and misleading. Music is taught and studied too frequently as a kind of higher mathematics, from an intellectual point of view

rather than from an artistic." But do not the music departments of many of our universities and colleges trespass, and unnecessarily, upon the province of what is strictly the business of a music school or conservatory? The university offers, or should offer, the music student opportunities that are not within the reach of the best conservatory—and *vice versa*. A clearer demarcation might do much to raise the teaching standards as defined by Mr. Spalding. It might also tend to eliminate much futile diletantism. At any rate, it does Harvard credit that the teaching of its music department has not seriously injured the very respectable creative talents of several of its musical graduates.

It is obvious that Mr. Spalding's was not always a bed of roses. For one thing, there was that august body, The Corporation. It had to be coaxed, it had to be wheedled. In the matter of bestowing honorary degrees the Corporation did not always see eye to eye with Professor Spalding: "on several past occasions, when possible recipients for honorary degrees have been suggested to the Corporation, a deaf ear was turned to the proposals—notably in the cases of Paderewski and Charles Martin Loeffler." It has always been a cause of wonder to us why Harvard permitted Yale to snatch the honor of honoring the most eminent American composer of his day, who happened to have played such a vital part in the musical growth of Boston and Cambridge.

Mr. Spalding carries his skill as a *raconteur* into his writing. He gives us many amusing anecdotes to lighten the fare of dry tabulations. But even these tabulations are marshalled so adroitly that they take on the color and stateliness of an academic procession. There are composers, executants, theorists and teachers, authors and critics, patrons of music on the honor roll of Harvard. There is also the merry side of student life, as represented by that jolly crew, the Hasty Pudding Club. We note with satisfaction that the first of the famous shows "to strike a distinctive note and to give promise of better things was 'Dido and Aeneas,' by Owen Wister '82." Did Dido adumbrate that masterpiece, "The Virginian"? We remember the gusto with which Amy Lowell used to sing to us the catchy tune of "The impecunious ghost of Hamlet's father" from the Pudding show composed by Percy Atherton '93. Whatever "music at Harvard" may have been—to judge by Mr. Spalding's book—it was never allowed to be dull. *Vivat, crescat, floreat!*



For a long time Philip Hale withstood the urgent pleading of his friends and admirers to countenance the gathering of some of his critical and analytical writings into book form. Shortly before his death (November 30, 1934) he relented, and now "Philip Hale's Boston Symphony Programme Notes" (edited by John N. Burk; New York, Doubleday, Doran & Co., 1935) furnish an appropriate monument to the man whom President Lowell of Harvard, in conferring upon this graduate of Yale the honorary degree of Master of Arts, in 1933, characterized as an "acute and learned critic, striving to promote the art of music and improve the public taste." That put it very tersely. Mr. Lawrence Gilman, Hale's distinguished *confrère*, is more expansive in the felicitous, though still brief, introduction to this volume. One could go to great length in trying to describe "Phil" Hale, the man and the writer, without coming anywhere near doing him justice.

Hale was unique. His mind was unique, and so was his manner. A voracious but fastidious reader, he had a memory that was like a huge scrap-book, full of the most varied and often most unusual gleanings, always on tap. Hale was philosopher, aesthete, savant, stylist. His style dipped with its roots into the rich soil of the Bible and of Doctor Johnson; but it never suggested the ponderous, the obsolete, or the pedantic. He was one of Herman Melville's first apostles, he knew Anatole France by heart; but he was no mere imitator. Hale's style had wings of its own. His vocabulary was opulent, his choice of words always precise and unaffected. He could turn a phrase so neatly that it seemed poised on a conjunction, or suspended from a pronoun. His wit was pointed, and often it had barbs; but never were they envenomed. He looked upon humanity at large with infinite tolerance; for the intolerable individual he had scant patience and would pierce him with rapier-like ease and grace. To the deserving he was the kindest of friends, the wisest of mentors.

Hale was picturesque not only in his literary style, but also in his person. With his flowing *lavallière* tie, his bowler at a slightly rakish angle, tipped forward on his brow, the inevitable green Boston bag under his arm, he looked like no one else in the world. He would come upon you in the street with an air of seriousness approaching a scowl, and then snarl at you—under his breath and seemingly through his moustache—some irresistibly comic gibe.

Philip Hale, of course, was much more than a programme annotator or newspaper reviewer. Valuable as this selection of his notes and criti-

cisms is, it cannot begin to give an idea of his many-sided interests and accomplishments. Perhaps it was this thought that kept Hale for a time from giving his assent to the publication of such a collection. He knew that it would touch upon only one phase of his work, and perhaps not the one he had a right to rank the highest or to care the most for. And yet, in these comments upon all sorts of music and musicians, old and new, there is ever reflected his acumen, his liberal and dispassionate judgment. A brilliant star has set, that circled in lone splendor; those of us who beheld its benign effulgence, will not forget it.

C. E.



QUARTERLY BOOK-LIST

PREPARED BY EDWARD N. WATERS

ABRAHAM, GERALD

Studies in Russian music; Rimsky-Korsakov and his contemporaries. 355 p. London: W. Reeves, Ltd., 1935.

ALFORD, VIOLET, AND RODNEY GALLOP

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ANDREWS, FREDERICK STURGES

Mediaeval modal theory. (Abstract of diss., Cornell.) 6 p, 8°. Ithaca: Cornell University, 1935.

BACHARACH, ALFRED LOUIS

Lives of the great composers. By various authors, with an introduction by H. C. Colles. 658 p. London: Victor Gollancz, Ltd.

BAUER, MARION

A summary of Twentieth Century Music, How it Developed—How to Listen to it. Suggested topics for discussion and material for musical programs. 39 p, 8°. New York: G. P. Putnam's Sons, 1935.

BEAUMONT, CYRIL WILLIAM

Michel Fokine and his ballets. 170 p, 8°. London: C. W. Beaumont, 1935.
The Monte Carlo Russian ballet (Les Ballets russes du Col. W. de Basil). 25 p, 8°. London: C. W. Beaumont, 1934.

BRITISH MUSEUM. Catalogue of music. Accessions. Parts XXXVI-XXXIX. 4 vol, 4°. London: William Clowes and Sons, Ltd., 1932-1935.

BURNEY, CHARLES

A general history of music. With critical and historical notes by Frank Mercer. 2 vol, 8°. London: G. T. Foulis & Co., Ltd., 1935.

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My adventuresome banjo. xv, 335 p, 8°. New York: A. D. Cammeyer, 1935. [American ed.]

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The psychology of radio. x, 276 p, 8°. New York: Harper & Brothers, 1935.

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Chaliapin, man and mask; forty years in the life of a singer. Translated from the French for the first time by Phyllis Mégroz. xxiv, 358 p, 8°. New York: Garden City Publishing Co., Inc., 1935. [New ed.]

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Voice building. Being the technique of developing the voice of the deaf child and conserving natural quality in the voice of the hard of hearing. 89 p, 8°. St. Louis: J. M. Connery, 1935. [Discusses the use of music.]

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Gluck. With a preface by Edward J. Dent. 293 p. London: Chatto & Windus.

COVIELLO, A.

Difficulties of Beethoven pianoforte sonatas. Sonata in D, Op. 10, No. 3; G, Op. 31, No. 1; F minor, Op. 2, No. 1; A, Op. 2, No. 2. 4 vol, 8°. London: Oxford University Press, 1935.

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To the ballet! An introduction to the liveliest of the arts. With a foreword by John Van Druten and a preface by S. Hurok. 173 p, 8°. New York: Dodge Publishing Co., 1935.

DE RUSETTE, LOUIE E.

Music under eight; a book for teachers and parents. With a preface by E. Mildred Nevill. 175 p. London: Kegan, Trench, Trubner & Co.

ELSON, LOUIS CHARLES

The theory of music, as applied to the teaching and practice of voice and instruments. Revised by Frederick S. Converse. 211 p, 8°. Boston: New England Conservatory of Music, 1935.

THE ENGLISH FOLK DANCE AND SONG SOCIETY
Memorandum of Association; Articles of Association; Proposed by-laws to be made. 20 p, 8°. London: Baines & Scarsbrook, Ltd., 1934.

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Brahms' chamber and orchestral music. Second series, Op. 68 to the end. London: W. Reeves, Ltd., 1935.

FARMER, HENRY GEORGE, AND HERBERT SMITH
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Orchestration. Second edition. xii, 530 p.
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312 p. New York: The Viking Press.

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E. L. BAKER

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Dance; a short history of classic theatrical dancing, with 123 illustrations. ix, 369 p, 8°. New York: G. P. Putnam's Sons, 1935.
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The theatre and a changing civilization. xiv, 183 p, 12°. London: John Lane, 1935.
- LAWRENCE, WILLIAM JOHN**
Those nut-cracking Elizabethans; studies of the early theatre and drama. viii, 212 p, 8°. London: The Argonaut Press, 1935. [Discusses music, bells, and songs.]
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The technique of string quartet playing. With English, French and German text. London: J. & W. Chester, Ltd.
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The Gregorian chant manual of the Catholic Music Hour; a practical method of integrating the study of Gregorian chant and modern music, the teaching procedure in accordance with approved educational thought. xxi, 329 p, 4°. New York: Silver, Burdett and Co., 1935.

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A primer of tuning. Part 1: Tuning smooth unisons; Part 2: Tuning tempered intervals; Part 3: Tuning an equal tempered scale. 9 1, 4°. New York: The Author. [Photostat.]

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Frantsuzskie muzykanty épokhi Velikoi frantsuzskoi revoliutsii. Perevod s frantsuzskogo G. M. Van'kovich i N. I. Ignatovoi pod redaktsiei M. V. Ivanova-Boretskogo. 223 p. Moskva: Muzgiz, 1934.

SCHWEITZER, ALBERT

I. S. Bakh. Perevod Z. F. Savelovoi pod redaktsiei M. V. Ivanova-Boretskogo. 272 p. Moskva: Muzgiz, 1934.

TSADIK, I.

Slovar inostvannykh muzykal'nykh terminov. Pod redaktsiei i s dobavleniiami M. V. Ivanova-Boretskogo. Moskva: Muzgiz, 1935.



QUARTERLY RECORD-LIST



PREPARED BY RICHARD GILBERT

BACH, J. S.

Capriccio in B-flat (Capriccio sopra la lontananza del suo fratello dilettissimo). Side four: *Sonata in D (Paradies)*. Karl Ulrich Schnabel, pf. Victor 4293/4.

Concerto No. 2 in E. Bronislaw Huberman, v; Vienna Phil. Orch. con. Issai Dobrowen. Columbia set 235.

Fantasia and Fugue in G minor (transc. Liszt). Alexander Borowsky, pf. Decca-Polydor CA8212.

Fantasia No. 4 in C minor (arr. Petri); *Aria; Up! Arouse Thee! Give Thy Heart Into Jesus's Loving Keeping (Wirf mein Herze, wirf dich noch in des höchsten Liebesarme)* from *Cantata No. 155* (transc. Cohen). Harriet Cohen, pf. Columbia 68388D.

French Suite No. 5 in G. Wilhelm Kempff, pf. Decca-Polydor CA8217.

Fugue in G minor (from *Fantasia and Fugue in G minor* for organ) (orch. Stokowski). Philadelphia Orch. con. Leopold Stokowski. Victor 1728.

Passion of Our Lord According to St. John: Es ist vollbracht (orch. Stokowski). Philadelphia Orch. con. Leopold Stokowski. Victor 8764.

Sonata in D minor (scored for 2 violins, viola da gamba, and harpsichord). Messrs. Ortmann; Drouet; Masson; Ruysen; Alban. Treasury of Music Series T5.

Sonata No. 3 in C, for unaccompanied violin. Yehudi Menuhin, v. Victor set M284.

BARTÓK, BELA

Quartet in A minor, op. 7. Pro Arte Quartet. Victor set M286.

BAX, ARNOLD

Overture to a Picaresque Comedy. London Phil. Orch. con. Sir Hamilton Harty. Columbia 68389D.

BEETHOVEN, LUDWIG VAN

Andante Favors, op. 35. José Iturbi, pf. Victor 11670.

Beethoven Violin Sonata Society Album, vol. 1: Sonatas: op. 12, Nos. 1, 2 and 3. Fritz Kreisler, v; Franz Rupp, pf. Gramophone DB2554/5/6/7/8/9/60.

Concerto No. 2 in B-flat, op. 19. Artur Schnabel, pf; London Phil. Orch. con. Dr. Malcolm Sargent. Gramophone DB2573/4/5/6.

Egmont Overture, op. 84. Dresden State Opera Orch. con. Dr. Carl Böhm. Gramophone C2780.

Fidelio: Mir ist so wunderbar; Er sterbe! doch er soll erst wissen. E. Berger; H. Gottlieb; M. Wittrisch; W. Domgraf-Fassbänder; Berlin State Opera Orch. con. Fritz Zweig. Victor 11826.

Quartet in D, op. 18, No. 3. Budapest Quartet. Victor set M289.

Quartet in F, op. 135. Busch Quartet. Victor set M287.

Sonata in C minor, op. 30, No. 2. Adolf Busch, v; Rudolf Serkin, pf. Victor set M283.

Sonata in F minor, op. 57. Edwin Fischer, pf. Victor set M279.

Sonata in G minor, op. 5. Artur Schnabel, pf; Gregor Piatigorsky, vc. Victor set M281.

Symphony No. 4 in B-flat, op. 60. Minneapolis Sym. Orch. con. Eugene Ormandy. Victor set M274.

Symphony No. 9 in D minor, op. 125. Vienna Phil. Orch; Vienna State Opera Chorus; Louise Helletsgruber, s; Rosette Anday, c; Georg Maikl, t; Richard Mayr, bass; con. Felix Weingartner. Columbia set 227.

BERLIOZ, HECTOR

Beatrice and Benedict: Overture. London Phil. Orch. con. Sir Hamilton Harty. Columbia 68342D.

Funeral March for the Last Scene of Hamlet. London Phil. Orch. con. Sir Hamilton Harty. English Columbia LX421.

King Lear: Overture; Les Troyens à Carthage: Trojan March. London Sym. Orch. con. Sir Hamilton Harty. Decca K792/3.

BLISS, ARTHUR

Quintet for String Quartet and Clarinet; Polonaise. Griller Quartet; Frederick Thurston, cl. Decca K780/1/2/3.

BLUMENFELD, FELIX

Study for the Left Hand Alone. Reverse: *Study in C* (Glazounow). Simon Barer, pf. Gramophone DB2645.

BRAHMS, JOHANNES

Hungarian Dance No. 6 in B-flat (arr. Joachim). Reverse: *Perpetual Motion*, op. 11 (Paganini). Yehudi Menuhin, v; pf. acc. Victor 8866.

Intermezzo in A; Ballade in G minor; op. 118, Nos. 2 and 3. Eileen Joyce, pf. Parlophone E11286.

Quartet in A minor, op. 51, No. 2. Budapest Quartet. Victor set M278.

Serenade for Orchestra in D, op. 11; *Minuet*. Philadelphia Orch. con. Leopold Stokowski. Victor 1720.

Sextet in B-flat, op. 18. Pro Arte Quartet; Alfred Hobday, 2nd va; Anthony Pini, 2nd vc. Gramophone DB2566/7/8/9.

Sonata in A, op. 100. Albert Spalding, v; André Benoist, pf. Victor set M288.

Sonata in E minor, op. 38. Emmanuel Feuermann, vc; Theo van der Pas, pf. Columbia set 236.

Treue Liebe, op. 7, No. 1; *Botschaft*, op. 47, No. 1; *Wiegenlied*, op. 49, No. 4. Reverse contains with last, *Wiegenlied* (Reger). Ria Ginster, s; pf. acc. Victor 8763.

BRUCKNER, ANTON

Symphony No. 7 in E. Minneapolis Sym. Orch. con. Eugene Ormandy. Victor set M276.

CHOPIN, FREDERIC

Etudes: A minor, op. 25, No. 11; *E-flat*, op. 10, No. 6; *G-sharp minor*, op. 25, No. 6. Josef Lhévinne, pf. Victor 8868.

Polonaises: op. 26, Nos. 1, 2; op. 40, Nos. 1, 2; op. 44, op. 53; op. 61; op. 22. Arthur Rubinstein, pf. Gramophone DB2493/4/5/6/7/8/9/2500.

Les Sylphides—Ballet Music (orch. White and Murray). Sources, in order of appearance: *Prelude*, op. 28, No. 7; *Nocturne*, op. 32, No. 2; *Waltz*, op. 70, No. 1; *Mazurka*, op. 33, No. 2; *Prelude*, op. 28, No. 7; *Waltz*, op. 69, No. 1; *Prelude*, op. 28, No. 7; *Waltz*, op. 64, No. 2; *Grande Valse Brillante*, op. 18. London Phil. Orch. con. Dr. Malcolm Sargent. Gramophone C2781/2/3.

The Twenty-Four Preludes, op. 28. (Re-recording—replacing Victor set M20). Alfred Cortot, pf. Victor set M282.

DEBUSSY, CLAUDE

The Children's Corner: Doctor Gradus ad Parnassum; Jimbo's lullaby; Serenade for the doll; The snow is dancing; The little shepherd; Golliwog's cake-walk (orch. André Caplet). Paris Conservatory Orch. con. Piero Coppola. Victor set M280.

DELIUS, FREDERICK

Irmelin; Indian Love Song. Nancy Evans, s; pf. acc. Decca F5707.

ELGAR, SIR EDWARD

Introduction and Allegro for Strings, op. 47. Boyd Neel String Orch. con. Boyd Neel. Decca K775/6.

GERSHWIN, GEORGE

Porgy and Bess: Summertime; A Woman is a Sometime Thing; I Got Plenty of Nuttin'; My Man's Gone Now; The Buzzard Song; It Ain't Necessarily So; Bess, You is My Woman Now; Where is My Bess. Helen Jepson, s; Lawrence Tibbett, bar; chorus and orch. con. Alexander Smallens. Victor set C-25.

GLAZOUNOW, ALEXANDER

Study in C. Reverse: *Study for Left Hand Alone* (Blumenfeld). Simon Barer, pf. Gramophone DB2645.

HANDEL, G. F.

Five Suites of G. F. Handel: No. 2 in F; No. 5 in E; No. 7 in G minor; No. 8 in G; No. 3 in D minor. Wanda Landowska, harpsichord. Gramophone DB4977/8/9/80/1/2.

Introduction, Rigaudon and Polonaise; Arietta and Passacaglia (transc. Sir Hamilton Harty from various sources). London Sym. Orch. con. Sir Hamilton Harty. Decca K795/6.

Fireworks Music—Suite (arr. Sir Hamilton Harty). London Phil. Orch. con. Sir Hamilton Harty. Columbia set 229.

HARRIS, ROY

A Song for Occupations. Westminster Choir con. John Finley Williamson. Columbia set 226.

HAYDN, JOSEPH

Quartet in F minor, op. 20, No. 5. Roth Quartet. Columbia set 228.

HONEGGER, ARTHUR

Concertino for Piano and Orchestra. Eunice Norton, pf; Minneapolis Sym. Orch. con. Eugene Ormandy. Victor 8765.

HUMPERDINCK, ENGELBERT

Hänsel und Gretel: Dream Pantomime. British Broadcasting Co. Sym. Orch. con. Adrian Boult. Victor 11832.
Hänsel und Gretel: Folk Song; Sandman's Song; Evening Prayer. Elisabeth Schumann, s; Ernest Lush, pf. Gramophone DA1439.

IPPOLITOW-IVANOW, MICHAEL

Caucasian Sketches: Nos. 2 and 4: In the Village; Procession of the Sardar. Boston "Pops" Orch. con. Arthur Fiedler. Victor 11883.

LAMBERT, CONSTANT

The Rio Grande. Hallé Orch; Sir Hamilton Harty, pf; St. Michael's Singers; con. Constant Lambert. Columbia set 230.

MENDELSSOHN, FELIX

Concerto in E minor, op. 64. Fritz Kreisler, v; London Phil. Orch. con. Sir Landon Ronald. Victor set M277.

MOZART, W. A.

Concerto in A (K414). Kathleen Long, pf; Boyd Neel Orch. con. Boyd Neel. Decca K772/3/4.

Concerto in D (K218). Joseph Szigeti, v; London Phil. Orch. con. Sir Thomas Beecham. Columbia set 224.

Concerto in E-flat (K449). Kathleen Long, pf; Boyd Neel Orch. con. Boyd Neel. Decca K784/5/6.

Divertimenti: Three movements from *Divertimento in D (K136)*; Three movements from *Divertimento in F (K138)*. Boyd Neel String Orch. con. Boyd Neel. Decca K787/8/9.

Don Giovanni: Ach Octavio, ich sterbe. Margarete Bäumer, s; Werner Schupp, t; orch. con. Dr. Frederick Weissmann; *Du kennst nun den Frevler.* Margarete Bäumer, s; orch. con. Dr. Frederick Weissmann. Parlophone R2112.

Eight German Dances: Im Ländler Tempo (K600, No. 1); Poco più moderato (K600, No. 20); Un poco più allegro (K600, No. 3); Allegro moderato (K600, No. 4); Allegro (Trio: The Canary) (K600, No. 5); Più moderato (Trio: Organ Grinder) (K602, No. 3); Allegretto (K605, No. 2); Allegro (Trio: The Sleighride) (K605, No. 3). Minneapolis Sym. Orch. con. Eugene Ormandy. Victor 1722/3.

Fantasia in C minor (K396). Edwin Fischer, pf. Victor 8696.

Misera dove son (K369); Vorrei spiegarmi, O Dio (K418). Ria Ginster, s; orch. acc. Victor 8871.

Mozart Opera Society Album—vol. II: Le Nozze di Figaro: Overture; Duet, Act 1—Cinque, dieci, venti; Duet, Act 1—Se a caso madama; Cavatina, Act 1—Se vuol ballare; Aria, Act 1—La vendetta; Duet, Act 1—Via resti servita; Aria, Act 1—Non so più; Aria, Act 1—Non più andrai; Cavatina, Act 2—Porgi amor; Canzone, Act 2—Voi, che sapete; Aria, Act 2—Venite inginocchiatevi. Glyndebourne Festival Opera Co. con. Fritz Busch. Gramophone DBS2583/DB2584/5/6/7/8.

Mozart Opera Society Album—vol. III: Le Nozze di Figaro: Duet, Act 3—Crudel! perchè finora; Recitative, Act 3—Hai già vinto la causa; Aria, Act 3—Vedro, mentr'io sospiro; Recitative, Act 3—E Susanna non vien!; Aria, Act 3 (in two parts)—Dove sono; Duet, Act 3—Sull'aria; Chorus, Act 3—Ricevete, o padroncina; Finale, Act 3 (in two parts)—Ecco la marcia; Fandango: Eh, già solita. Glyndebourne Festival Opera Co. con. Fritz Busch. Gramophone DB2589/90/1/2/3.

Quartet in C (K465). Budapest Quartet. Victor set M285.

Quartet in D (K575). Kolisch Quartet. Columbia set 237.

Quartet in D (K575). Prisca Quartet. Polydor 10398/9/400/01.

Sonata in A (K331). Wilhelm Kempff, pf. Polydor 67067/8.

PAGANINI, NICCOLO

See *Brahms, Prokofieff.*

PALESTRINA, GIOVANNI PIERLUIGI DA

Sicut cervus desiderat. Reverse: Pour les enfants de chœur et de Maltrise (Berthier). La Manécanterie des Petits Chanteurs à la Croix de Bois. Gramophone K7558.

POULENC, FRANCIS

Nocturnes for Piano: No. 1 in C; No. 2 in A; No. 4 in C minor; Improvisations for Piano: No. 5 in A minor; No. 10 in F; No. 9 in D; No. 2 in A-flat. Francis Poulenc, pf. Columbia 17047/8D.

PROKOFIEFF, SERGE

Concerto for Violin and Orchestra, op. 19. Joseph Szigeti, v; London Phil. Orch. con. Sir Thomas Beecham. Sixth side: *Caprice, op. 1, No. 2 (Paganini).* Joseph Szigeti, unacc. v. English Columbia LX433/4/5.

PUCCINI, GIACOMO

La Bohème: Che gelida manina; O soave fanciulla. Alessandro Ziliani, t; Mafalda Favero, s; La Scala Orch. Victor 8872.

PURCELL, HENRY

Dido and Aeneas. Complete. Nancy Evans; Mary Hamlin; Mary Jarred; Roy Henderson; Olive Dyer; Sydney Northcote; Charles Kennedy Scott's A Cappella Singers; the Boyd Neel String Orch; Boris Ord, harpsichord; Clarence Raybould, con. The Purcell Club; seven Decca discs.

The Golden Sonata. Jean Pougnet, Frederick Brinke, vs; Boris Ord, harpsichord. Decca K778.

RACHMANINOFF, SERGEI

Sonata in G minor, op. 19. Marcel Hubert, vc; Shura Cherkassky, pf. Side eight: *Intermezzo from Goyescas* (Granados). Marcel Hubert, vc; Harold Dart, pf. Columbia set 225.

RAVEL, MAURICE

Daphnis et Chloé—Suite No. 1: Nocturne; Danse guerrière. Paris Conservatory Orch. con. Piero Coppola. Victor 11882.

RESPIGHI, OTTORINO

Gli Uccelli. Brussels Royal Conservatory Orch. con. Desiré Defauw. English Columbia LX411.

RIMSKY-KORSAKOW, NIKOLAI

Capriccio Espagnole. Boston "Pops" Orch. con. Arthur Fiedler. Victor 11827/8.

ROSSINI, GIOACCHINO

Il Barbiere di Siviglia: Overture. Berlin Phil. Orch. con. Wilhelm Furtwängler. Polydor 35028.

Il Barbiere di Siviglia: Una voce poco fa. Lily Pons, s; orch. con. John Barbirolli. Victor 8870.

SAINT-SAËNS, CAMILLE

Concerto No. 3 in B minor, op. 61. Henry Merckel, v; Padeloup Orch. con. Piero Coppola. Gramophone L1000/1/2.

Introduction and Rondo Capriccioso, op. 28. Jascha Heifetz, v; London Phil. Orch. con. John Barbirolli. Gramophone DB2580.

SCHUBERT, FRANZ

Quintet in C, op. 163. Pro Arte Quartet; Anthony Pini, 2nd vc. Gramophone DB2561/2/3/4/5.

Unfinished Trio in B-flat. Messrs. Ortmann, v; Ruyssen, vc; Alban, harpsichord. Treasury of Music Series T6.

SCRIABIN, ALEXANDER

Etude in D-sharp, op. 8, No. 12; Etude in C-sharp minor, op. 2, No. 1. Simon Barer, pf. Victor 1721.

SIBELIUS, JEAN

Incidental Music for "King Christian II": Nocturne; Ballad. Royal Opera House Orch., Stockholm, con. Järnefelt. Parlophone E11285.

Romance, op. 78, No. 2; Danse Champêtre, op. 108, No. 2. Reverse: *Romance* (Nielsen—arr. Telmányi). Emil Telmányi, v; pf. acc. Victor 8829.

Symphony No. 1 in E minor, op. 39. Minneapolis Sym. Orch. con. Eugene Ormandy. Victor set M290.

Symphony No. 2 in D, op. 43. Boston Sym. Orch. con. Sergei Koussevitzky. Victor set M272.

STRAUSS, JOSEPH

Aquarellen. Minneapolis Sym. Orch. con. Eugene Ormandy. Victor 8867.

STRAVINSKY, IGOR

L'Oiseau de Feu: Scherzo; Berceuse (arr. Stravinsky-Dushkin). Samuel Dushkin, v; Igor Stravinsky, pf. Columbia 17049D.

TELEMANN, GEORG PHILIPP

Quartet in B minor (scored for flute, violin, viola da gamba and harpsichord). Messrs. Ortmann; Drouet; Masson; Ruyssen. Treasury of Music Series T4.

TURINA, JOAQUIN

La Oración del Torero. Chamber orch. con. Angel Grande. Gramophone AF515.

VERDI, GIUSEPPE

Quartet in E minor. Prisca Quartet. Decca-Polydor DE7043/4/5/6.

VIVALDI, ANTONIO

L'Estro Armonico, op. 3—Concerto, No. 5. Pro Arte Quartet. Victor 8827.

WAGNER, RICHARD

Tristan und Isolde: Isolde's Liebestod. Kirsten Flagstad, s; orch. con. Hans Lange. Victor 8859.

Die Walküre: Ho-ya-to-ho. Kirsten Flagstad, s; orch. con. Hans Lange. Reverse: *Allerseelen* (R. Strauss). Kirsten Flagstad, s; piano acc. Edwin McArthur. Victor 1726.

WIENIAWSKI, HENRI

Concerto No. 2 in D minor, op. 22. Jascha Heifetz, v; London Phil. Orch. con. John Barbirolli. Sixth side: *Scherzo Tarentelle, op. 16.* Jascha Heifetz, Árpád Sandor, pf. Victor set M275.



